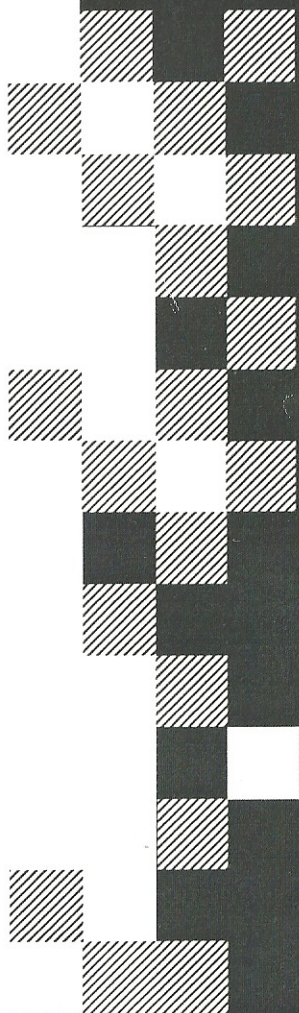
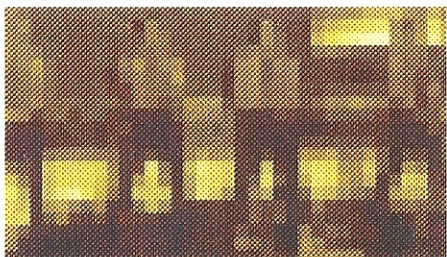
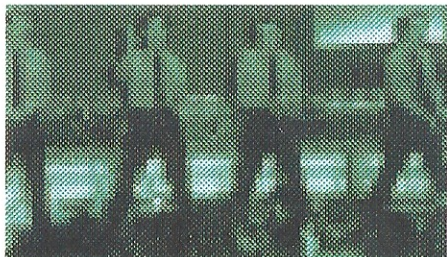


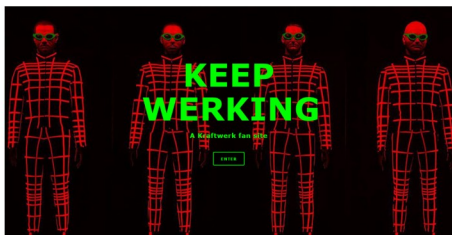
# AKTIVITÄT

ISSUE N°6 • AUGUST 1994

AN UNOFFICIAL KRAFTWERK/  
ELEKTRIC MUSIC FANZINE



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# A K T I V I T Ä T

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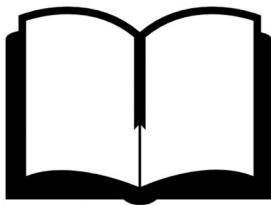
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This document contains the scanned pages of one of the Kraftwerk Aktivität Fanzines or complimentary publications that were produced from 1992 through to 1998.

During this time 10 Fanzines were published along with various update issues and other complimentary publications.

The scans have only been altered for clarity, with the exception of addresses and phone numbers that have now been blocked out. So please note that all errors and miss-information are as they appeared at the time of publication. Later issues tried to address the earlier problems as the production team put more stringent editorial practices in place.

**Best viewed with two pages side-by-side**







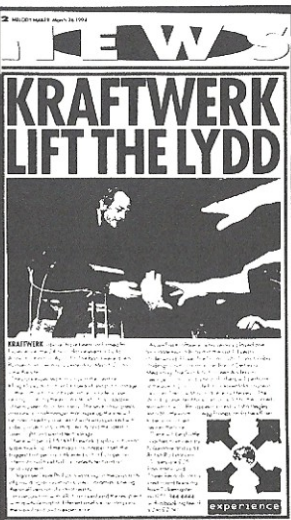
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AKTIVITÄT IS AN UNOFFICIAL FANZINE PROVIDING NEWS ON THE OUTPUT OF KRAFTWERK AND ELEKTRIC MUSIC. PRODUCED BY FANS, FOR FANS. THE VIEWS EXPRESSED WITHIN ARTICLES ARE THOSE OF THE INDIVIDUAL CONTRIBUTOR AND NOT NECESSARILY THOSE OF THE EDITOR.

# ACTIVITY

## IT DIDN'T HAPPEN 1...

In terms of activity, there hasn't been a great deal from Kraftwerk to report on. The most encouraging sign of imminent activity was back in March, when it was announced that the band were due to be playing at the 'Experience' festival to be held at Lydd Airport in Kent. The pre-publicity for this event suggested that it would be quite something to attend, but in the end, the event, which was a 24 hour bash due to kick off on Saturday the 30th April, was cancelled due to objections from the local council. It was very much an 'is it on or off?' situation, with a number of reports appearing almost on a weekly basis, suggesting that the event would still go ahead but at a different site. In the end, it didn't happen. Bearing in mind that Kraftwerk were to play this event, speculation that they would also embark on one or two warm-up gigs was rife. There was a rumour of a gig in Amsterdam, but I have not heard any more of this.



**'Kraftwerk In The Looking Glass'**, the compilation of Kraftwerk songs by bands from the former Yugoslavia, on Mute records, that was reported in issue 5, is due to appear later in August. It now has a new title though; **'Trans-Slovenian Express'**. Whether the track listing has also been altered is not known. The original release was put back, due to problems with 'sample clearance'.

( ( ( \* ) ) )

There is another Kraftwerk CD release imminent from Japan. This appears to be another compilation CD, though exactly what tracks will appear on it is still a mystery. Hopefully there will be a more varied selection, in contrast to the now familiar selections to be found on previous compilations. It was advertised by mail order companies early in the year and I believe that the CD was originally scheduled to be released in May. However, the release has obviously been put back and it seems that it is now at the end of August when it will be released. The American compilation CD on Cleopatra records, **'The Model'**, has itself been re-issued and now comes with a totally different sleeve design, featuring some live pics of Kraftwerk.

Tracklisting remains the same as before though.

There are three re-issue LP's on the American *Capitol/EMI/CEMA* label that have come to light recently, though they must have been issued in 1993 sometime, judging by the credits on the sleeve. Cat. numbers are; **'Radioactivity'** S11-56855, **'Trans-Europe Express'** S11-56853, and **'The Man Machine'** S11-56854. As these are budget price re-issues they do not come with the original inner sleeve designs and they also have different label designs. **'TEE'** and **'The Man Machine'** take account of this by incorporating additional credits on the rear of the sleeve, though **'Radioactivity'** does not have this feature, so the only listing of the tracks is to be found on the record labels themselves. Still on the subject of re-issues, there appears to be a UK re-issue of **'TEE'** on CD, distinguishable from earlier copies by a green spine.

( ( (•) ) )

A Japanese edition of the **'Man, Machine and Music'** book has been issued. In terms of the books design and layout it is very different from the SAF edition, with a totally different cover design and even the picture section in the middle of the book is different, with illustrations of various record sleeves taking their place.

( ( (•) ) )

There have, almost inevitably these days, been more bootleg CDs released. First up, **'Traffic Jam On Autobahn'**, a double-CD set that features a good quality, mixing-desk recording of the 1991 Birmingham Hummingbird concert in its entirety. This appeared at the end of 1993 and it comes packaged in a standard width case which houses both CDs. The front of the insert is quite plain; yellow, with digital lettering in blue and the familiar motorway/autobahn traffic symbol in blue and white. The middle of the insert features a yellow-tinted photo of the band from 1981, performing **'Pocket Calculator'**. The designs of the CD's themselves are appealing, inspired it seems by the ticket designs from the 1991 German tour; yellow background, with the line-diagram robot on one CD and a bar-code design on the other. The label is Heinz, catalogue number is *Heinz* 1/2.

Next up, **'Remix, Remodel - Schöne Neue Welt'**. This is another entry into the increasingly saturated market of remix-compilation CD's. The tracks featured on this CD are the same as those on both **'The First DJ Edition'** and **'The Elite Recordings'** except that this new one also includes two additional tracks - **'Housephone'** and **'The Telephone Call' (7" Remix)**, both in very fine quality apparently. Nice, unusual, **'Man Machine'**-era cover pic.

**'Kling Und Klang'**, has edited portions of the 1991 Milan, Italy concert. The packaging for this CD is exceptionally good, lots of previously unseen live photo's from 1991 (and also one from 1990), plus quotes from Ralf Hütter (all from the **'Man, Machine and Music'** book). The sound quality is really superb, recorded on a DAT machine apparently, marred only by the fact that portions are edited; beginnings of songs missing and suchlike. The catalogue number is *KUK1*.

Next, **'Man Machine Recreated'** and **'The Remix'**. The latter is yet another repackaging of **'The Remix'**, this time in a radically different sleeve design. **'Man Machine Recreated'** features brand new remixes of all the tracks from the original **'Man Machine'** LP plus also **'Tour De France'**. The quality of the remixes is quite high and is certainly far superior to those on the **'Ultra Rare Trax'** bootleg CD from last year. Whether the remixes are actually any good is probably down to your own particular taste; they have been quite radically altered, with lots of additional synths and samples added. **'The Robots'** mixes portions of The Balanescu Quartet's rendition of the song, for instance.

The most recent developments on the bootleg CD front concern the appearance of Kraftwerk's first three LP's on CD for the first time (**'Kraftwerk'**, **'Kraftwerk 2'** and **'Ralf and Florian'**). In addition, there is also Organisation's **'Tone Float'** too, another first on CD. At the time of writing, I know that **'Kraftwerk'** and **'Kraftwerk 2'** have definitely made an appearance. Containing exactly the same tracks as per the original German LP issues on Philips, they also retain the same sleeve designs, with the orange and green traffic cones, respectively, even down to the same pictures as used on the insides of the gatefold LP sleeves.

It may well be the case though that a second batch are now available, these examples featuring an extra bonus live track on each of the CD's, if an info sheet I have received just days before typing this is anything to go by. More news on this subject may well appear in a forthcoming **'Aktivität Update'** sheet.

Still on the subject of bootleg CD's; the original article on this subject, carried in the **'Convention Special'** issue back in



February 1993, has now of course been outdated by the prolific acceleration of these CD's appearing onto the market. Even a casual glance will reveal how convoluted this whole area now is, with seemingly endless permutations of remixes and repackages, and how easy it is to be ripped-off. To accommodate the surfeit of releases since the original article would take up a rather large slice of a normal issue of AKTIVITÄT. So, a 'Collectors Corner' Special on this subject, once again penned by Paul Corner, is likely to appear later this year. An expanded look at what is now available, it will be in a similar format to the previous AKTIVITÄT Specials. I hope that this will appear round about October/November.

( ( ( ( \* ) ) ) )

Many AKTIVITÄT readers may well also be familiar with **Cybernoise** fanzine, which covers all areas of electronic music. The latest issue, number 4, takes the form of a 'digizine' and comes as a 3.5" floppy disk. Amongst the articles is one on worldwide Kraftwerk rarities, which was actually written by me! If you're interested in obtaining a copy of the digizine then further details are available from; *Graham Needham, 75 Lavernock Road, Penarth, S. Glam, CF64 3NY, U.K.*

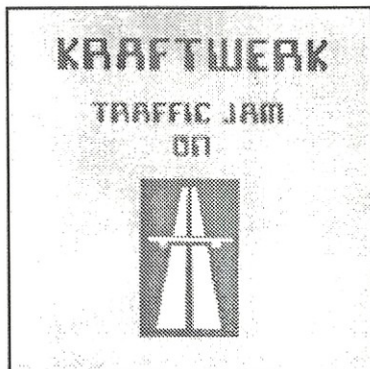
**Zenith**, the highly enjoyable electronic music magazine, has a new issue due to appear in the near future, issue 4. It will be of particular interest to the Kraftwerk fraternity as amongst its many articles will be an interview with early Kraftwerk member, Klaus Dinger, talking in depth about his time with Kraftwerk, Neu! and the pioneering days of German experimentalism. An advert with further details can be found on page .

( ( ( ( \* ) ) ) )

The third unofficial Kraftwerk/Elektric Music convention took place back in February. The turn-out was pretty well the same as last year, though the format of the convention was more structured this time round and, as on both previous occasions, Paul Wikinson was once again the prime mover behind the convention. It is too early to say yet whether there will be a fourth one the same time next year. There hasn't been much mail at all about the convention to either Paul or the fanzine, though it would be interesting to hear any suggestions from readers as to what they feel they would like to see/hear at any future conventions.

A review of the convention, by Billy Cassidy, can be found

TRAFFIC JAM ON AUTOBAHN CD



KLING UND KLANG CD



THE JAPANESE 'MAN, MACHINE AND MUSIC' BOOK COVER



further on in this issue. Still want to read more about it? Then you should seek out the May issue (Vol.9 Issue 7) of **'Sound On Sound'** magazine, which featured a four page article, *'The Fan Machine'*, all about the convention, complete with pix too.

## IT DIDN'T HAPPEN 2...

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The Japanese CD issue of Elektric Music's **'Esperanto'** album has been a source of mystery for a while now, but at long last we can clear up the question of whether it was issued or not; it wasn't. It was certainly scheduled for release, on the Alfa label, catalogue number *ALCB-815*, and advertised in some UK mail order lists before release, tempting many with the bonus of an extra track. However, it appears that the release was cancelled at the last minute, so there is in fact no Japanese issue on CD.

## WOLFGANG FLÜR

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Courtesy of The Prof, news comes to us of Wolfgang Flür's post-Kraftwerk activities. It appears that Wolfgang is working on an LP of material, which will be released under the name of **Jamo**, not *Jano* as was printed in issue 5. Wolfgang has also written a book, detailing his time with Kraftwerk, though there is no publisher for this as yet.

The single that was mentioned in the Activity section of issue 5, which is called **'Little Child'**, was never actually commercially released, being for promotional use only.

I A C □

## ELEKTRIC MUSIC NEWS

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*by Paul Wilkinson*

Since the last AKTIVITÄT, issue 5 in December 1993, Elektric Music have been very busy. They now have a new member, called **Ralf Beck**. He's a youngster from Düsseldorf who was once part of a band called C64.

On 19th January Elektric Music performed in front of a small audience as part of a multi-artist concert. Elektric Music performed three tracks, including the two singles **TV** and **'Lifestyle'**. Other acts included Texas and Terence Trent D'Arby. The concert took place in Paris, France at a nightclub called the Battaclan. The show was broadcast on German TV on the ARTE channel. It was originally to be shown on February 14th but was then put back until 21st March. It was promptly rescheduled again until 6th April when it was finally shown.

The next project for Elektric Music was to produce a single for the Swedish band **Mobile Homes**. The single, titled **'Turn Of The Silence'** has experienced difficulties in being released as there appear to be problems between the record label and Mobile Homes. The single has four mixes; 7" mix, 12" mix, Disco Mix and Extended Mix.

Elektric Music have now toured for the first time. These concerts were performed in Sweden and Denmark in May and also July. Reports on these concerts can be found elsewhere in this issue.

The film **'Cyberstorm'**, which was reported in Select magazine last year has now fallen through. Elektric Music were to record the music for the film. Although several scenes were shot for the film, nothing happened after that.

For those still curious about the **'Information'** project in collaboration with **LFO**; Elektric Music and LFO's record label, Warp, had problems negotiating contracts, so those 'duets', which included a 'Listening Mix', will not be released. The version on **'Esperanto'** is Elektric Music's own version of the track.

EastWest records have released the **'Lifestyle'** single, though only in selected countries. This does not include Britain though. Countries included are France and Sweden. The cover is the same as the German SPV records version except the back of it, where it gives writer and production credits, unlike the SPV version. The track listing is also the same as the SPV version. The cat. no. is 4509940682 for the CD single. I don't know if a 7" or 12" version was released on EastWest. If a 12" does exist it will have the cat. no. of 4509940680.

Finally, Karl Bartos has been involved with an electronic percussion tutorial/workshop, in Neuss, Germany, back in early June. Although there was only a small number of people in attendance, Karl revealed some of his working methods in this practical workshop session, even bringing along some of his synthesizers from his time with Kraftwerk and also answered questions from those who attended.

□



I don't know of any appearances on TV that Kraftwerk made between 1988-1990, except for the familiar promo video's occasionally shown on MTV and suchlike, until the robotic return in 1991...

The following article mainly examines some UK material as well as the standard promo's that were released, but concentrates on some of the lesser known foreign broadcasts.

## Television Appearances & Videos

*Part 3, 1988-1993, of this series by Paul Wilkinson*

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### 1991 - THE ROBOTS

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This promo video marked the reappearance of Kraftwerk, this time in robot format. The video was shot in London and features the four members as robots (including robots of the new members, Fernando and Fritz). The video is directed by Ralf and Florian and shows the robots performing their robotic dance to the music, with the lyrics displayed in the background too. Every so often the 'cartoon' version of the robot, as seen on the inner sleeves of **The Mix**, is also seen, in animated form. There are two versions of this video - the English language version and the German language version, which naturally features the German lyrics instead.

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### 1991 - 'Mensch Meier' - Germany

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An excellent clip this, apparently (so the rumour goes) the only show that Kraftwerk agreed to 'appear' on. It appears to be a family TV, quiz show programme! Kraftwerk themselves (including Fernando) appear as the musical interlude, each member to be seen sitting behind a computer keyboard, with a TV monitor higher up above it. Each of these screens shows a different image - one of the screens shows the promo video to the song (clips of which are shown as part of this performance), the word ROBOTER, the animated 'cartoon' robot visual and finally what the studio camera is filming.

This unique piece of footage basically shows Kraftwerk programming the four robots via their computer keyboards to a recording of **'Die Roboter'**. This is a must for any visual collector of Kraftwerk as it features excellent close-ups of the band and robots.

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### 1991 - 'P.O.P. - Roboter' - Germany, Tele5

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At the Brixton Academy (20.7.91) a team of reporters were there, filming the concert. During that afternoon an interview with Ralf Hütter was also recorded.

This was the first programme to report on Kraftwerk's tour. The feature, 'Roboter', begins with Kraftwerk performing **'Rückstoss Gondoliere'** from 1972 (see part 1 of the article for further details on this track). Next, it is to Brixton Academy, with Kraftwerk performing **'Numbers'** live. There is more excellent video footage including close-ups of the band performing **'Numbers'** and **'The Robots'** live. Also shown is a clip of the interview with Ralf's robot, his real voice dubbed over the top, answering the questions. There are also clips from the video's for **'Musique Non Stop'**, the cycling **'Tour De France'**, **'Trans-Europe Express'** and **'The Robots'**. The film also shows very rare pictures of Kraftwerk through the years, including in Kling Klang and the 1981 tour. The programme also features a film session on a rooftop, with Fritz and Fernando programming the Ralf robot, with Ralf and Florian on the sidelines. The only aspect which lets this film down is the video at the end, which is **'Die Roboter'**, but the lyrics are sung in English - this is badly edited together.

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### 1991 - 'Tomorrow's World' - UK

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Shown on a Thursday evening in Britain, this appearance on **Tomorrow's World** shows the robots 'performing' and the presenter explaining about the natural progression of the band to make the robots.

## 1991 - 'Radioactivity'

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As Kraftwerk were on their European tour when the single was released, a video was not made by Kraftwerk themselves. So, a 'compilation' video was made instead by EMI. This video is made up of bits and pieces from the video's for '**Musique Non Stop**', '**The Telephone Call**' and '**The Robots**'. Because of this, it shows footage of Karl and Wolfgang who had of course departed the band by this time. The video is poorly put together and features no new material.

## 1991 - 'Megamix' (French TV, France 3)

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The commentary for this footage is spoken in French. It once again features the video's for '**Musique Non Stop**', '**The Telephone Call**', '**The Model**' and '**The Robots**' (1991). As with all the foreign film, the interview is conducted with the robot of Ralf, with the real Ralf's answers overdubbed.

Ralf's robots face appears on several different sized TV screens. There is also additional footage shown to accompany the '**Mix**' version of '**Autobahn**', featuring scenery as a car passes by it (the film is speeded up) and there is also footage of a nuclear power station, as well as the robots, to accompany the '**Mix**' version of '**Radioactivity**'.

## 1991 - 'Barock' - Switzerland

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Once again in the French language, this programme mixes footage of old videos such as '**TEE**', '**The Robots**' (1978), '**Musique Non Stop**', '**The Telephone Call**', with the pre-concert footage of the robots on stage. Also included is a close up of the Kling Klang studio set up on stage and a brief glimpse of the crew setting up the stage, which was shot in Utrecht, Holland.

## 1991 - 'X-louge' - Austria

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The weirdest interview of them all. Spoken in German, it shows (with Ralf speaking all the time, overdubbed) the unfortunate interviewer speaking to all four robots individually, who are positioned inside a ticket booth at the venue they were at.

The video for '**Die Roboter**' is shown and '**The Robots**' (album version) is continually played. There are also some excellent close-ups of the robots live on stage.

## 1991 - 'Onrust' - Holland

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An excellent article is this one. Once again it shows the usual selection of video's, but also shows interviews with various musicians who have been influenced by Kraftwerk, including Bomb The Bass.

It is the concert footage, recorded in Utrecht, Holland, which is the highlight of the programme. It shows not only the robots on stage, soundchecking, but also Kraftwerk themselves, soundchecking '**Radioactivity**'. The programme also shows the person and the equipment back stage, operating the video machines, which makes it possible to see the video footage you see on the large screens on stage.

Also included is a quick walk through the studio set on stage, so you can get a quick look of how the studio is set up and of the equipment. Once again, the interview is with Ralf and conducted in German, and is a must for the visual collector.

## 1991 - Premiere - Germany

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A very interesting one this as amongst the footage shown is a large portion of the original promo video for '**Tour De France**' - i.e. Kraftwerk themselves cycling. Other footage (live '**Numbers**' and '**The Robots**') comes from the same source (the London Brixton Academy gig) as that of the P.O.P. (Tele5) interview detailed earlier, with



more of Fritz using his laptop computer to operate one of the robots.

### **1992 - 'Felix' - Belgium, RTBF Belgique**

Another interview in German. It shows once again the Ralf Hütter robot being interviewed, with an interviewer standing next to him with a microphone pointed to the robots face every time Ralf's overdubbed answer is heard. Once again, the robots performing on stage is shown as well as the **'Die Roboter'** video. The interview however, is recorded backstage and in the background, **'Music Non Stop'** is heard being soundchecked for the evenings performance.

### **1992 - 'The Stop Sellafield Concert' - UK**

This excellent piece of film shows Kraftwerk performing two tracks at the 'Stop Sellafield' concert. The first is **'Radioactivity'**. This features excellent close-ups of all the band and the Kling Klang set. The second track is **'The Robots'**. **'Radioactivity'** also has clips of the band performing **'Computer World'** in it.

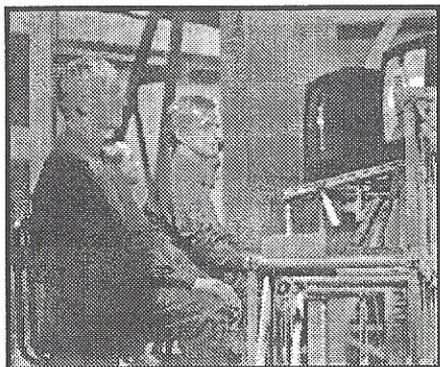
The programme was originally for the Granada television region, which serves the northwest. However, after a long wait, a video of the programme was issued. It featured the same video footage of Kraftwerk as the programme, except it was slightly shortened. The programme and the video also features *U2*, *BAD II* and *Public Enemy*.

### **1993 - 'Sellafield 2' News Report - MTV**

A short piece of footage was issued by Kraftwerk last summer in support of the REACT! campaign to halt progress of the Sellafield 2 reactor in England. This clip features footage leftover (presumably) from the 1991 video for **'The Robots'** (with the robot of Fernando still evident) with various facts and figures on the possible effects of the proposed reactor displayed in bold text, scrolling up over the video. The 'music' that accompanies the video is primarily made up of a more sinister synthesized voice, reading out the facts and figures, with various other noises in the background too. (Further details in the **Activity** section of issue 5.)

### **1993 - Tekkno Trance - German TV, 3SAT**

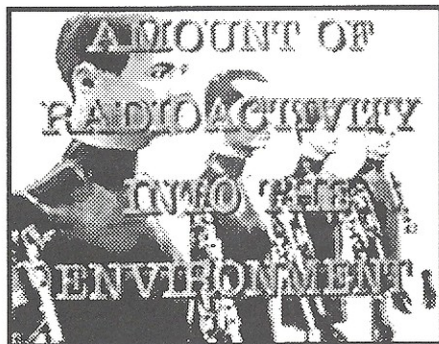
German language. This recent piece mixes old clips of the band, ranging from the earliest TV appearance,



1991 - 'MENSCH MEIER' TV APPEARANCE



1992 - THE 'STOP SELLAFIELD' CONCERT



1993 - SELLAFIELD 2 NEWS REPORT

performing **'Rückstoss Gondoliere'**, up to the more recent promo video's, while taking in some TV appearances; short clips of the TV appearance for **'Das Model'** and also a TV appearance from 1978 of **'The Robots'**, in which they recreate some of the moves from the songs promo video. As well as all this there are also short interviews with various DJ's and such who have been in some way influenced by the band.

## 1993 - 'MUSIC NON STOP' - MTV

This would appear to be the most recent 'produkt' from Kraftwerk. It is the theme music for MTV's programme **'Music Non Stop'**. However, it is a totally new recording from Kraftwerk; while it has similarities with the track that appears on both **'Electric Cafe'** and **'The Mix'**, it is actually very different. The visuals themselves are animated, with the main logo reminiscent of the logo Kraftwerk themselves use in the live footage that accompanies the song on stage. For the advert breaks, very short variations on the theme are used.

## Update

Mail has come in correcting some of the inaccuracies in the previous two articles in this series. Firstly, the **'Radioactivity'** promo video - it is suggested by John Shilcock that it is in fact a human hand and not a 'false hand' that operates the morse keypad. Secondly, it is stated that there is a second video for the song, featuring footage of a video game, but this actually comes from the 1981 German TV programme **'Die Mensch Maschine'**, so shouldn't really be counted as a promo video, it being stock footage.

The most surprising news on video's, courtesy of José García Corral, is that a promo video for **'Antenna'** has come to light. In full colour, it features the band performing the song, with plenty of close-ups of Ralf and Florian. Other images in the video are of oscilloscope's and also the animated version of the 'radio mast' graphic that is on the inner sleeve/insert to the **'Radioactivity'** LP; this animated graphic is sometimes seen at gigs when the band play **'Radioactivity'**.

Some additional info on the **'Trans-Europe Express'** promo video, courtesy of Gunther Pöcker; the futuristic train that is featured in the footage, and also in model form, is known as the *'Schienenzeppelin'*, a German, speed-record passenger train from 1936. It was aborted because it caught all kinds of airborne things in its propeller at the rear. The model as featured in the **'TEE'** video was available from a company called *Gärklin(?)* for some years.

Moving onwards to 1978, the German video for **'Das Model'** is actually a TV appearance - and it is not shot exclusively in black and white. There are colour portions, but having been copied over generations the colour has obviously gone AWOL at some point from many peoples copies. Similarly, the German promo video for **'Neon Licht'** is also in colour too, not black and white only as stated.

The video footage of **'Numbers'/Computer World 2'** is not by Kraftwerk. In a letter from Klaus Zäpke, it is explained thus; *'This video is cut from a 30 minute long German TV film about working processes in the Ruhrgebiet (the German industrial zone.). The film (which has no commentary) was accompanied with Kraftwerk music. (As I remember, 'Tour De France', 'Computer Welt', 'Nummern', 'Computer Welt 2'). The film was broadcast in May 1987 by the German TV station ZDF; unfortunately, I don't remember the title. Neither the band nor the record company were involved with this film, but it was an official TV production, not a bootleg.'*

From Gunther Pöcker again, there is news on a 1986 TV appearance for **'Music Non Stop'** on German TV. Apparently it was on a TV programme called **'Wetten dass...?'**. Details are vague though, Gunther having received the information from a second source. Gunther also mentions that in 1992, there was more of the 'industrial' type footage shown along with Kraftwerk music, a la the earlier **'Numbers'/Computer World 2'** footage, this time the music coming from **'The Mix'**. Again, it has nothing to do with Kraftwerk themselves.



In this exclusive interview which took place in Copenhagen on the 7th of May, during Elektric Music's three-date tour of Scandinavia, Karl Bartos discusses many questions that are frequently asked by the readers of AKTIVITÄT, as well as questions of my own I wanted to ask.

Before the interview took place it was agreed that no questions were to be asked about Karl's days with Kraftwerk

## An interview with Karl Bartos

by Paul Wilkinson

*Paul Wilkinson:* Why did Elektric Music decide now to tour for the first time?

**Karl Bartos:** Because we were asked; Energy records came to us in December ('93) and we had no idea what we were going to do the following year, so we said yes and once you say yes, you can't say no!

Besides the big Swedish festival in July, have you any more plans to play live?

**Not now, nothing is fixed.**

How important is playing live with Elektric Music?

**I've missed it a lot over the last couple of years. My last gig was in Italy in 1990, the Italian tour. But sometimes playing live is commercial suicide. It's so expensive nowadays, you need lots of equipment, a lot of people travelling around and it generates a lot of cost, but hopefully we will play live again in the future and it's a lot of fun.**

When you release the next album I suppose that is when you will concentrate on playing live, to promote the album?

**If somebody wants to see us.**

Whereabouts would you like to play live, if you had the choice?

**Brazil, Tokyo, Sydney ... nice places of course. Blackpool!**

Blackpool is a must, of course! But where in Europe do you think that it would be more beneficial for you to play live?

**I can't see any difference between Germany, England, Belgium or France, as long as there are people who want to see us play.**

You could tour Britain and perform dates maybe in London, Manchester, Sheffield, Birmingham, Glasgow and Edinburgh. You could probably sell out as there is a big demand for you to play in Britain.

**Maybe, first of all we have to develop the set, the live show. These are our first live gigs and we have to improve.**

Was it difficult taking your set out on the road and on the stage?

**It's not very difficult. But you're always tired, no sleep ... 'no sleep till Hammersmith'!**

What type of problems do you come across on the road?

**With the equipment we are lucky so far. Sometimes when you play, in Italy (for instance), you go to the hall and there is no power. A cable comes out of the wall and that's it!**

How sophisticated are your tracks to play live? Your former band now use floppy disks on stage, with their music on. Sometimes they only use 'sliders' on their equipment. You play a lot more.

**I play all the time! The tunes are quite simple. All you need is a little time and some new arrangements. But we didn't have time to do it all, we just had a week to prepare some tapes, put the drum set on, no time to rehearse - but if you have a week or two it's very easy.**



On the Scandinavian tour, why did Energy records (the promoters) put S.P.O.C.K. on the tour with you?

**Because they are on their label.**

Why were LFO chosen?

**Because we recommended them and they are friends.**

Is there a new album planned for this year?

**Yes, maybe autumn.**

The new tracks that you performed at these concerts, are they to be on the album?

**Maybe. If they are going to make it.**

How many tracks do you record for a new album and how many do you decide to include on the album?

**This time I wrote so many songs...20 songs...triple album, ha! We have a lot of material we can choose from.**

If you went on stage after the album was released, how much of the two albums would you put together?

**I don't know...we are to play the Arvika festival, then we should sit down and concentrate on the live set to make it cooking, as it is a little straight.**

Last time we met, in October '93, you showed me a model of your live set. You have now made half that set. Any future plans of making or completing that set for the stage?

**We always try to improve but to be honest, we do it step by step and again it is a question of time and money and we will see...**

What is the situation with Electronic, that you are producing?

**I am not producing them. I have been working with them.**

What is your role with Electronic?

**Going to the Hacienda and having a good time, as they are friends. Once in a while, I go to Manchester and meet them and have a good time.**

What made you work with OMD's Andy McCluskey?

**I wrote a song with Ralf and Florian called 'Neon Lights' and he made a cover version on the (OMD) album 'Sugar Tax' and he called me to ask if he could use some original samples and I said 'that's OK'. But as far as Ralf and Florian...who didn't answer...in the end he asked EMI and they said OK. Then he came to Düsseldorf and we became friends and I played him some of our material and an idea came to make a joke about robots, let's talk about a sexy female robot, like the ones portrayed in Japanese paintings, with steel women with high heels. I then went to Liverpool and went to Penny Lane and the Cavern Club and became friends.**

Are you planning on working with Information Society again in the future?

**They split up.**

Are you planning on working with anymore groups in the future?

**We have done some production work with Mobile Homes recently.**



What is the background to Elektric Music? When did you meet and why did you decide to work together?

**I met Lothar in Düsseldorf in 1974/1975 and we decided to write together once I left Kraftwerk. We went to a studio which Stefan Ingmann runs and we sneaked in and took over the place and we started about August/September 1990.**

Did you decide to form Elektric Music before you left Kraftwerk?

**No. When I left Kraftwerk I didn't know what I was going to do. I left Kraftwerk then I decided to carry on.**

When you record tracks for your albums and singles, how do you work together?

**Chaos! In the past, on the last record, I did all the writing. I did the songs because there was so little time to develop the songs - we were in a rush.**

The new tracks that you are recording and playing at the concerts - are you taking more time over them?

**Now we have more time. We have written them since last August until last month and we decided what tracks we were going to use.**

How do you get the inspiration for the track?

**Usually I improvise, sometimes on the piano or on the synthesizer. Sometimes it's a sound. I don't know, no rules. Anything, sometimes it's a rhythm track, sometimes lyrics at first.**

Which way is easiest to work - with lyrics or around the track?

**I like to start finding a melody over course progression.**

How different is it working with Kraftwerk then Elektrik Music?

**For me, it's a little difficult to write songs for Elektrik Music because they will always be compared to what I have done with Kraftwerk. So it's really difficult not to repeat yourself and try and find some new ideas and some new sounds and stuff.**

Do you think that it is a good or bad thing that Elektrik Music's music is compared to Kraftwerk - besides the publicity as a former member?

**There are always two parts of the game. One is you're lucky, you find some interest, the other thing is always to be compared, there is no fun and there is nothing you can do about it. Paul McCartney will always be compared to what he did with The Beatles. I don't dare to be in the same football game as him.**

How do you feel Elektrik Music's music differs, compared to Kraftwerk?

**Kraftwerk always tend to be ... essentially very, very cold and concentrating on a very mathematical structure I could say. And Elektrik Music have tried to integrate some human feelings and also some emotions.**



Do you have a favourite instrument?

**Any keyboard.**

How do you compare old keyboards from the early 70's to today's technology that is available?

**I am really not connected to the instrument that I am playing, so let me put it this way; Chuck Berry used to say 'give me a guitar and I'll play a Chuck Berry song - as it has six strings it's fine by me'.**

Are there any current synthesizers that are really useful to you?

**Any. If I am in a room with one synthesizer I do a song with that one synthesizer, if there are three I do it with three. Whether it is good or bad, it is only the music that counts.**

Do you use computers and/or sequencing software?

**Yes. I am now a long-term user of the Voyetra Sequencer Plus and a Yamaha lap-top which I really like to work, because I don't have to think anymore.**

Is that the computer you have on stage with you?

**Yes. It's very small, you can take it everywhere and it's very reliable, it could be used by the army! It's like a Volkswagen!**

Do you use sampling? If so, how much?

**Again, it's just a tool, we are using it for recording voice, recording certain rhythms, using it as a note pad, sometimes as a sinewave or a squarewave. All of it - anything.**

Is visual or multi-media an important part of Elektric Music?

**Apparently, because we are living in a society that is hooked to the picture instead of the word. Now, we have the society of the picture. Apparently, young people grow up with television in their playground when they're kids. They like to see and what they see is second class. I don't know really, I'm from a different generation.**



How well did 'Esperanto' do?

**Not well enough...could be a multi-million seller like Whitney Houston records...ha! No, to be honest, you are never satisfied.**

A lot of people are disappointed in EastWest, due to the lack of promotional work for 'Esperanto'; why do you think this happened?

**It's politics; in a record label there are so many acts, so much material, they have to choose and focus on certain things. Maybe they didn't like what we did, nobody knows.**

But surely if they release an album, it makes sense to promote it?

**Their job. I'm responsible for the music, not the marketing strategies.**

Why wasn't the 'Lifestyle' single ever released outside of Germany?

**Again it's politics.**

The new member of Elektric Music, tell me about him.

**He's called Ralf Beck. He showed up and stated that he had done a remix of the track 'TV' and he asked us what we thought of it. We listened to it and we liked it. He came around again in the end with his equipment and now he is part of the band.**

The two promotional video's you have made so far, tell me the background for the 'TV' and 'Lifestyle' video, with the imaginary characters.

**For 'Lifestyle', there is a theatre group called The Theatre Of Sound who live close to our studio. Once, I saw a performance of theirs and they performed a piece from the 20's, which was made in the Bauhaus, which was a big movement in the 20's in Germany. It was so inspiring, their performance with these figures, that we liked it and we used it.**

Did you have to shoot two different films then, one of Elektric Music and one of The Theatre Of Sound?

**We did the filming at the same time, it happened on one stage, like a play. They made their choreography.**

You play keyboard in the video, what is the box with all the buttons that Lothar plays?

**It's a little midi mix. The idea of the machine is mix automation.**

The 'TV' video...

**Based on a lot of ideas - brainstorming of colours and things.**

The production works you have done; you have done some work with Our Heaven, the Planet Rock remix, now Mobile Homes; how do you get to work with these groups?

**Some call us up and ask if we would work with them and they send us material. If we have the time, we do it.**

What inspiration do you have and your early days?

**I used to be in a group called Sinus. That was a cool band. The music was improvised - instrumental.**



You used to play with the Düsseldorf Orchestra?

**Very arty. Playing in a gallery, playing drum sets as part of an orchestra to an exhibition or somewhere where somebody was reading poems. Arty stuff.**

What inspiration did you have in the early days, as mine was Kraftwerk and The Human League.

**The first record I put on a turntable was one I borrowed from my sister, which was Elvis Presley. The second one was a Rolling Stones record. I didn't buy it, it was just my sister's taste as I couldn't afford them at the time as I had so little money.**

Do you have any classical inspirations?

**My favourite composer is a French composer called Claude Debussy...the French composer, makes you cry sometimes.**

How do you feel about having your own fanzine on Elektric Music?

**It's nice. That somebody takes the time to make it and run it. It's good.**

It's different with Kraftwerk. Fritz and Henning like it, I think, Ralf thinks it's OK, but Florian I'm not sure about...

**He's very self-contained. He just doesn't like publicity, which I can understand. Some people don't. He wants to be on his own, he wants to decide what he wants to do and he doesn't like to be bothered by other people. That's cool.**

What is motivating you to carry on?

**Because I don't want to retire!**

Why did you leave Kraftwerk?

**Because we released an album every five years and I didn't want to do that again.**

Are you still on good terms with Ralf and Florian?

**Yes. I met them recently and we had dinner together.**

What about Wolfgang?

**At the moment he is doing music by himself, actually very good, of what I have heard. It is like pop music.**

He hasn't released it yet though.

**Maybe he will, maybe he won't. He's really a master of chaos also!**

How does it feel to have been a major influence in the 80's?

**No feelings. It's such an old story. It happens over a period of 10-20 years, so you don't think about it. It's just part of my life.**

Final question; on an interview with MTV, you stated that sampling from records was 'like wearing loose underwear'! What did you mean by this?

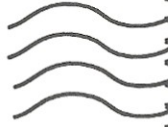
**I don't see the point in it. There were some good records with sampled loops but in the end it was overused and no new creativity involved in this process, so I lost complete interest in it.**

Do you take an interest in it if you hear any record that you wrote or performed in, do you try and get your royalties for the sample or is it just another piece of music?

**You can't do anything about it - not worth it. If you sample a snare drum for example, or eight bars, then it's a problem of the publishing company and the record company. It depends how much it is and what record it is, but with a voice it's different.**

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**■ Thank you to Karl for taking the time to answer the questions and for giving me the chance to ask them. Also, thanks must go to Lothar, Stefan, Ralf and Emil of course, for everything.**



## • STOP BOOTLEG-ACTIVITY

Kraftwerk don't like being bootlegged. Fans have to pay high prices for often bad quality live CDs. If Kraftwerk don't like the fans being ripped-off nor the bootleggers making profitable earnings, how about Kraftwerk 'bootlegging' themselves?

There are some bands I know about that, feeling the fans were being ripped-off and the pirates were making a high profit from it, have decided to release limited edition live CDs which are available from their fan club or even at record shops, and at almost half the price the pirates charge. These live CDs are almost direct transcriptions of DATs recorded at concerts by the bands. They're high quality recordings, without arriving at the quality of official live albums but of much better quality than most bootlegs.

I'm sure most of us would like to see more Kraftwerk live 'musik data' released semi-officially, made available as a limited edition CD. You can beat the bootleggers!

The same approach can be applied to promo videos, what with pirate copies containing seven promo video's being offered at as silly a price as £30. STOP BOOTLEG-ACTIVITY!

José García Corral, Spain.

## • FANTASY BOX SET

...and now, exclusively from the 'food for thought' dept., here is the Ultimate Kraftwerk Box Set. My brother and I have actually fantasized up no less than two box sets - one vinyl and one CD set. And since its more or less obvious what has to be on a CD set (the original LP's, with the unissued 1971 LP, the KOHOUTEK-KOMETENMELODIE single and various translations of **POCKET CALCULATOR** and **TOUR DE FRANCE** as bonuses, (**SEX OBJECT** in Spanish etc.), I hereby treat you to the vinyl box.

And here's what's in it; all the original LP's, in exact reprints of the original covers, in coloured vinyl. (i.e. 'KRAFTWERK' on orange vinyl, 'KRAFTWERK 2' on neon-green vinyl, 'RALF UND FLORIAN' on cream, 'AUTOBAHN' on blue, 'RADIOAKTIVITÄT' on black (but with thin white stripe), 'TRANS-EUROPA EXPRESS' on green, 'DIE MENSCH MASCHINE' on ... er ... what about red?! 'COMPUTER WELT' on luminous yellow and 'ELECTRIC CAFE' on ultramarine. 'RALF UND FLORIAN' has its original poster, 'RADIOAKTIVITÄT' has its stickers, 'TRANS-EUROPA EXPRESS' also has a poster. From 'AUTOBAHN' on they have inner sleeves. (The 'AUTOBAHN' is the German 1985 re-issue inner.) In addition to these there are a lot of bonus records;

- The 'TECHNOPOP' LP, with old versions of TECHNOPOP, THE TELEPHONE CALL, TOUR DE FRANCE and SEX OBJECT, with cover artwork intended for 1983 release.
- The unissued 1971 LP with Michael Rother, Thomas Dinger and Florian Schneider. The cover is based on that of 'RALF UND FLORIAN', but with pictures from the video to 'RUCKSTÖSS GONDOLIERE'.
- The classic bootleg from KÖLN 1975, with the front cover based on the cover of the CD, while the back cover is the German re-release of 'AUTOBAHN'.
- An EP with the following versions of 'TOUR DE FRANCE'; German original 7" and 12", UK 1984 7" and 12", instrumental. The cover to this one is like the 1983 version.
- A 2-LP set featuring the full 1981 set - taken from this concert and that - and in a cover with three stills from the 'Die

Roboter' video published in Record Mirror article (1978) (you know - "Kraftwerk go to the bog..."!) on the cover.

- Aspecial 10" single with **MINI CALCULATEUR** short version **MINICALCOLATORE** (as featured on Italian TV shows) and the long version of **DENTAKU**. The sleeve is like the UK single on the front and with proper titles on the back.
- The **KOHOUTEK-KOMETENMELODIE** 7" picture-disc. Side A has a slightly amended version of the original front cover, while side B is only the comet on a blue background (i.e. a facsimile of side A)

So much for the vinyl - the box set collector yearns for more! Therefore, we introduce;

- 2 sets of badges; the four 'POCKET CALCULATOR' heads, black on yellow. And two with the traffic cone logo; one orange, one green.
- one black tie with red diodes (as worn by the band in concert and on TV!)
- a special reprint of the 1981 Japanese tour programme
- an even more special, exclusive 12"x12" large booklet with unique pictures, band history, an interview with Ralf and Florian especially made for this box-set, worldwide chart appearances diagram and more!! In glossy colour!

Still reading? This genuinely wonderful package comes in, no less, a specially designed flight case, the sort you carry your synth, or dummy, in. The case is neutral but for a black/yellow/white sticker revealing the contents on the front.

Mmmmh...I'm dreaming!

**Øystein Moe, Oslo, Norway.**

### • HAIR BY...KRAFTWERK?!

I've enclosed two copies of a photograph I recently took down this way. I thought you may be interested to see it - cool, eh! The establishment photographed is in a little town called Gorseinon, just six miles out of Swansea. Seems a strange name for a hairdressers! There must be a connection somewhere although I've never been in to ask!

**Tim Weldon, Swansea, Wales.**



### Small Ads

LOOKING FOR PEOPLE interested in swapping Kraftwerk vinyl. I'm especially interested in releases from Italy, Japan, South America and many more. Write to:

SPECIAL Kraftwerk sale list, over 300 items, rare records, promo, limited editions, unofficial items. Write for full, priced, list; Luca Morandi,

WANTED; electronic music fan with a large collection for sale or trade. Your list gets mine. I especially love Kraftwerk, Elektrik Music, Cluster, Bill Nelson etc. Contact; Jack Lightfoot,

WANTED; Kraftwerk records, 7", 12", boot's, videos, photo's, posters. Write; Max Racioppi,

I have Kraftwerk cuttings, 7" etc., but I would like to exchange (or for sale) with other things about Frank Zappa, Captain Beefheart and also used phone cards. Write to; Gogo Krampota,

KLING UND KLANG, full digital CD, live in Milan 1991, with booklet, Ltd. edition. Available at £20 (express mail included). Cash in registered mail to; Luca Morandi,

5 UK 10"x8" black & white publicity photo's for sale/trade. 1. Computer World-robots playing Pocket Calculator. 2. Electric Cafe-3 different - computer images/graphics 3. The Mix - robots, studio pose. Wanted - video/audio/photographic material on Kraftwerk/Elektrik Music. Anything considered, especially 7" pic sleeve singles (in VGd+ or Mint condition) Contact; Bill Hannah,

EXCHANGE WANTED; I have a spare Kraftwerk tie from the 1981 tour which I would like to exchange for an item of interest. Collectables also bought. Please write to Martin Jay,

FOR SALE; original stylophone. Offer to; Shirleyann Davies,

Will the Spanish Kraftwerk fan who recently wrote to Øystein Moe, trade, please write again as I do not have your address.

with some Kraftwerk records to



If you want to know what Kraftwerk are up to these days, you're better off scanning the pages of the music technology press, rather than the conventional music papers and magazines.

Over the last eighteen months or so, several snippets of information have emerged regarding Kraftwerk's choice of equipment, proving that Ralf Hütter's description of Kling Klang as "our electronic garden, constantly regenerating", is just as apt as ever.

## Vorsprung durch Technik?

by Mark Stagg

The first of these was with regard to the **MAQ 16/3 Analog/MIDI sequencer**, a new product by German company **Doepfer**. Briefly, this device harks back to the early days of sequencing, having perhaps more in common with classic drum-machines rather than the software-based sequencers popular at the moment. Rows of knobs are each stepped through in turn - forwards, backwards or both. Each of these knobs can be adjusted to output a certain type of MIDI message, note information for example, or perhaps changes to program (sound) or volume. This approach lends itself well to the creation of fast, unusual, hypnotic and even mechanical sounding musical sequences, rather different from that which a musician might come up with when playing a conventional keyboard.

Florian Schneider was apparently quite involved with the development of the 16/3, being regularly sent updates to the operating system and giving his comments in return. The unit is now generally available at a price of £666, although both New Order and The Human League, who have also recently purchased the 16/3, will have to make do with the standard black finish; Florian's, of course, is grey - to match the Kling Klang livery.

Doepfer, it seems, have enjoyed a healthy working relationship with Kraftwerk over the last few years, having built the mini-keyboard that Ralf uses during live performances of '**Pocket Calculator**' and carrying out other work for the band, such as the MIDI-retrofit on their old EMS vocoder. And it's another of the company's recent products, the **MOGLI-MIDI Glove** that has also found favour with our musical heroes.

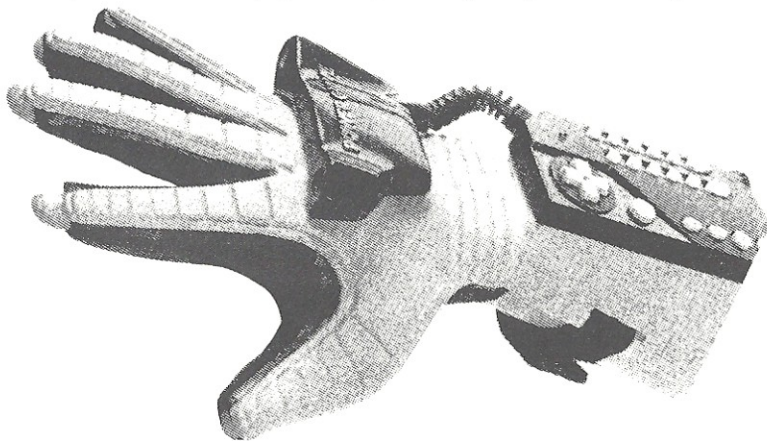
This unusual device (an abbreviation of MIDI Operated Glove Interface) is actually based on a games peripheral - the Nintendo Power Glove - which has been modified to generate MIDI information. Various hand movements can therefore control the music in different ways; triggering a certain sound, for example, or increasing/decreasing volume. The MOGLI was used by Florian during Kraftwerk's live appearance at the ARS Electronica Festival in Linz, Austria, last summer, where he donned the glove for '**Pocket Calculator**' and '**Music Non Stop**'. The glove is now commercially available to all-and-sundry, priced at a very reasonable £366.

Remember though that both these products do not actually make any sound of their own, merely offering ways of controlling other devices that do. One such device might be the **QUASAR Synthesizer Module**, the latest addition to the Kling Klang racks. This piece of kit, manufactured by another German company, **Quasimidi**, looks set to become a very popular sound source among electronic music-types, featuring as it does a large collection of vintage synthesizer and drum-machine sounds, together with real instrument samples, effects processing and the option of three different types of synthesis (subtractive, additive and FM), whereas most modules usually offer just one. Also included is another echo of the old-days of synthesizers; the arpeggiator. And there are even a handful of sounds named directly after Kraftwerk themselves, who promptly purchased four QUASAR's, preserving, as ever, the Kling Klang symmetry. The unit is now available in this country from a supplier called Music Connections, whose salesman described it as "Kraftwerk in a box" no less! The price is around £1000, depending on the various memory options available.

So, what are Kraftwerk up to with this new gear? Obviously they must be doing something with their purchases, so I suppose it's fairly encouraging in that respect. The QUASAR article in 'Sound On Sound' magazine mentioned

that they were using the modules on their "next album and tour", though quite when these will see the light of day is another matter altogether, as we all know by now. And, scratching below the surface for a moment, I do think there are a couple of pertinent observations that can be made.

Throughout the seventies and early eighties, the Kling Klang arsenal would consist of all manner of weird and wonderful devices, many of them custom-made, some modified from existing equipment and others just plainly and simply bloody expensive! By contrast, what these three new products have in common (besides being manufactured in Germany) is that they are all widely available and relatively cheap. Even the powerful Synclavier system, which Kraftwerk adopted during the second half of the eighties, seems to have been replaced by a clutch of industry-standard, and somewhat cheaper, AKAI samplers. And glancing around the live-performance Kling



Klang set-up over the last three years reveals many other, quite common "off the peg" items, from such established names as Roland, Yamaha, Waldorf, AMS and TC Electronics. In short, mainstream equipment.

On the one hand of course, all of this completely vindicates Kraftwerk's original vision of electronic-music-as-modern-day-folk-music, with the means to make such music available to everyone.

On the other hand however, I think we can begin to see something of the band's current dilemma:

As long ago as 1981, Ralf commented in an interview "we spend a month on the sound and five minutes on the chord changes". And indeed, the band have never seemed interested in releasing records when, say, they have a collection of new songs, like conventional artists do. The only time we get a new Kraftwerk record these days is when they feel they have a new technology to explore, such as the all-digital methods employed on 1991's 'THE MIX'.

In 1994 then, when you or I can go out and buy ourselves a QUASAR module and create music not entirely dissimilar to Kraftwerk's, perhaps there is simply no reason for a new Kraftwerk album to exist.

I'd love to be proved wrong of course.....



### **Latest news . . .**

One of our German readers, Klaus Zäpke, adds that adverts for the Quasimidi QUASAR sound module mention that a "well-known synthesizer band from Düsseldorf" use the QUASAR because of its analogue sounds and that a small close-up photo from a "Kling Klang-studio" with two QUASARs installed was also published. He also adds that a demo-CD to promote the QUASAR is also available which contains a track called 'Die Zensur' (Düsseldorf Mix) which is based on a sample from 'It's More Fun To Compute'.



After the apparent success of last years convention offering in Blackpool it seemed logical that it would become an annual event. Thus we have the 1994 convention. This year things were a little more organised with more being offered in the way of entertainment. I arrived at about 11a.m. and was surprised to see that there were apparently fewer people present than last year. As the day progressed though more people did turn up though there still seemed to be fewer people present than the previous event.

## The 1994 Kraftwerk and Elektric Music Convention

*A personal review of this years convention by B. Cassidy*

Entrance to the booked hotel disclosed more in the way of visuals. The picture display was particularly good, with colour and black and white images tracing Kraftwerk's musical history and also Elektric Music's. Great effort had been made in presenting these pictures and credit where credit is due to Ian and John. I for one hope that a book is produced in the future, perhaps put together through the **AKTIVITÄT** network, containing these images and more in high quality colour and black and white.

The second feature that caught my attention was the display of badges. This I must say didn't really impress as they were all very similar, some certainly didn't look official. This didn't stop some folk taking pictures of them though!

Once everyone appeared to have arrived all were welcomed by our main host and organiser Paul Wilkinson. After setting out the days timetable we were pretty much left to our own devices until the buffet was ready at midday. Before lunch though we were treated to a showing on a large projection screen of some recent videos and T.V. programmes concerning Kraftwerk and E.M. Some of this was interesting, including the live 1993 footage, but some of it was plain boring, and the sound quality was particularly bad. Us sat at the back could barely make out a word! Why the all day video show wasn't shown on the big screen is a mystery to myself and some of the people I talked to. Most of the footage shown on the all day video show was far superior to the big screen show, even if we have seen some of it before.

It was interesting this year that there seemed to be far less people selling items. Surely the best places to sell rare Kraftwerk goods is at a Kraftwerk convention? Next, before lunch, we have the **'Sounds Like Kraftwerk'** slot. This was a good idea as it gave the opportunity to hear some rare Kraftwerk tracks. Yet again though scrutiny must be made. The stereo used to play the music was very small and what with people talking over the music little could be heard. Perhaps next time a cassette deck connected to a decent amp would suffice. Also it should have been on for longer. Half an hour was nowhere near enough time to do justice to all the various remixes, live versions etc. that most of the convention-goers will never have heard before.

Once all had eaten it was time for what most probably saw as the highlight of the day, **Elektro Kinetik**. This band and their impressive set up have obviously spent a lot of time getting their Kraftwerk renditions right and it was particularly good to see that they varied the track listing from last years. Their decision to include previously non-live tracks such as **'Europe Endless'** and **'Sex Object'** was a positive one. Their video sync is also worthy of note, something I'm sure that must have taken some time to get right.

After a relatively straight forward **'Ask The Panel'** session and the raffle the day came to a close. Despite all criticisms though the day was enjoyable and gave Kraftwerk admirers the opportunity to chat, and Paul must be given credit for having the initiative to put together the whole thing. Not an easy task I suspect. As each year progresses the convention does seem to become increasingly better and like most who I talked to on the day I hope that it can be maintained as a regular rendezvous. □





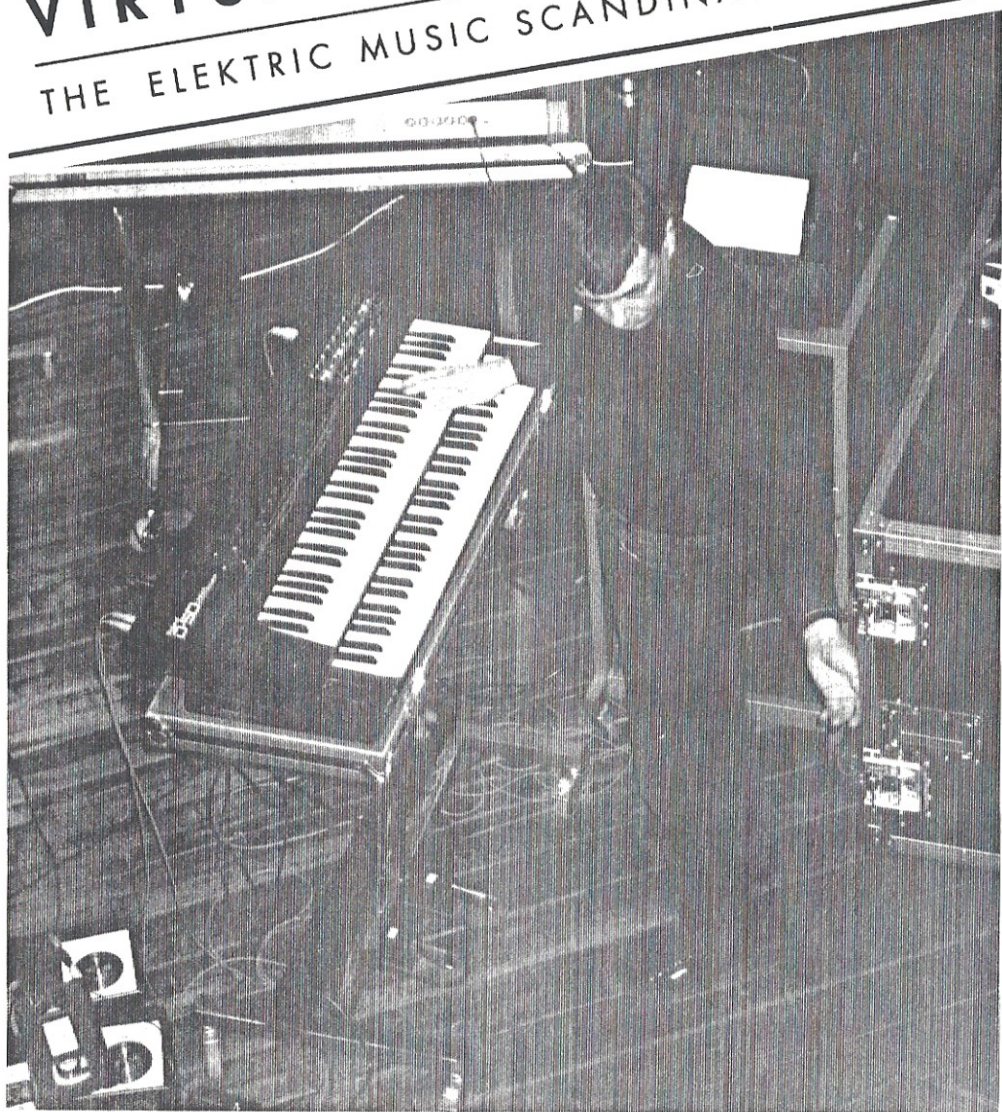
ABOVE; THE PICTURE DISPLAY  
BELOW; ELEKTRO KINETIK





# VIRTUAL SUMMER 1994

THE ELEKTRIC MUSIC SCANDINAVIAN TOUR



# VIRTUAL SUMMER 1994

## THE ELEKTRIC MUSIC SCANDINAVIAN TOUR

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*A personal report by Paul Wilkinson*

### • Background

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I feel very privileged indeed as I look back and write this article. To attend a premier of anything is nice, but to attend Elektrik Music's first tour was out of this world.

Now I feel it must be said to those reading this article, if you are expecting a regimented concert like Kraftwerk's in their style and precision, then you'll be mistaken. The tour was definitely Elektrik Music as themselves.

The three date tour of Scandinavia was called **VIRTUAL SUMMER 1994**. The tour consisted of two concerts in Sweden and one concert in Denmark. There were three bands scheduled to perform; the English band, **LFO**; **S.P.O.C.K. (Space Patrol Of Captain Kirk)**, from Sweden, and **ELEKTRIC MUSIC**. However, **LFO** were unable to perform at these dates, so another group, **LCD**, were to perform in their place, these being their debut live performances too.

The three dates were as follows;

**Thursday 5th May - The Melody - Stockholm**

**Friday 6th May - Majeriet - Lund**

**Saturday 7th May - Pumpehust - Copenhagen**

The concerts were expensive to attend as tickets for each cost approximately £26 each. The concerts started at 9pm and lasted until nearly 1am. The concerts were all well performed by all three groups and if you enjoy the three varied types of electronic music, as I did, you feel you had value for money.

### • The Concerts

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Each concert hall was very small and restricted to over-18 year-old's, due the venues being licensed. As well as bars, each venue also had a cafe. All three venues could accommodate in the region of 700 people. Tickets sold well enough for the Stockholm and Lund concerts.

Before the Stockholm concert began, an army exercise took place outside, in which they were chasing people and firing blank shells at them. For one who has never come face to face with gun fire and this sort of situation, it was quite scary.

After that excitement, the band arrived. Karl and Lothar and new member, Ralf. (No, not Ralf Hütter!). Ralf Becks is his name. Lothar started to talk to the fans before disappearing backstage. Also there was somebody, who was vaguely familiar to me.

At 9 o'clock the concert began and the first group on were LCD, who played very ambient electronic music, not like Tangerine Dream or such, but the music certainly was very relaxing and, considering this to be their first concert, professionally played. All the tracks were instrumentals and the lights they used really displayed the band and their music very well.

After their 50 minute performance they departed the stage. In between each act there was a 20 minute wait for the audience, as the stage was prepared for the next group.

The stage was set up so that Elektrik Music's gear was already in place, though pushed to the back of the stage after completing their soundcheck. Next in the pecking order was S.P.O.C.K.'s, with LCD, who had the smallest amount of gear, set up in the centre of the stage.



After LCD's gear had been removed, S.P.O.C.K. took to the stage. The **'Star Wars'** theme music was played and the audience raised their hands in the air and made the Vulcan hand sign for 'live long and prosper', familiar to you **'Star Trek'** viewers.. If they didn't do this then they had toy electronic guns which they also held in the air.

With this in mind, it was obvious that S.P.O.C.K. had a little bit of a following. Like LCD, they too were from Sweden. S.P.O.C.K. performed several tracks about Star Trek, such as **'Mr Spock's Brain'**, **'Edge Of Forever'**, **'Space Race'**, **'Time Machine'**. This three man group dressed up in Star Trek gear, with either a blue, red or orange shirt on them, with the Star Trek logo on it.

The highlight of their performance for me was a track called **'E-lektric'**, which was brilliant. On the last track they performed they blew up a large balloon of the Starship Enterprise, before leaving the stage.

Once the lights had died down and the crowd had regathered to watch the main and final group of the evening; Elektric Music. A piece of music, which sounded like a high-tech version of space invaders started and, after a little while, the band walked on to this music and took their places behind their equipment with Ralf Becks on the left, Lothar in the middle, Karl on the right and this mysterious figure to the right of Karl who was to operate the large TV screen which was hanging behind Lothar.

Once they were ready, the group began with a very uptempo new track, heavily based on the backbeat rhythm and drums. I noticed that none of the group were playing 'drums' as such; Karl played from a choice of two keyboards, Ralf one keyboard and a 'mixing desk' (as I would call it) and Lothar had a choice of three keyboards. It became apparent that Ralf was playing what sounded like the drums through his keyboard, with Karl and Lothar playing the bars and melodies of the track.

As Elektric Music bounded into their next track, Ralf changed places and played on one of Lothar's keyboards, which was placed behind him. This very dance-orientated track had the audience dancing all over the place. The track, which has a very catchy lead keyboard line. Like the previous track, Lothar provided the lead vocals. Neither Karl nor Ralf sang at all on any of the tracks.

It was apparent that the group were themselves, in contrast to the more uniform-like Kraftwerk image; Lothar in black shirt and leather jacket and of course the spectacles, Ralf in black jeans and black t-shirt and Karl also in black. They were enjoying themselves, especially Ralf and Karl, who were bopping to the music. I had the impression that Lothar was a little nervous at times and his singing wasn't always as clear as it could be. However, this track was very enjoyable and danceable and would make a great single.

Immediately after they had finished that new track, a fourth new track appeared. This was, like the last one, an extremely danceable track, mirrored by the audience. Lothar sang *'I want you to stay forever, even if its wise why should you...'* as part of the main chorus. Once again, another track that could be ideal in the clubs and as a single. The new tracks seemed to well appreciated, judging by the audience.

The next track performed was the first of the selections from the **'Esperanto'** LP, this being **'Crosstalk'**. By the time the track was performed, the large screen TV had shown all sorts of images, ranging from the TV promo video and out-takes to specially performed film and computer graphics. The audience gave a big cheer when Wolfgang Flür appeared on the screen, from an on stage in 1981 film, and the computer-generated image of Florian's face, from the **'Musique Non Stop'** video also appeared. Also being shown was what had been recorded throughout the day, for example the band travelling to Sweden in their mini-bus, film of the Melody concert-hall etc. Also being shown was the band performing now, so as the band played live they were also being viewed from the large screen, through a home video recorder.

I realised who the person operating the video's and camera was; none other than Emil Schult. Emil had an upright console in front of him in which there were several video recorders and the home video camera placed on top of the console.







There were also two large sets of lights placed at each side of the stage. Emil operated these too.

'**Crosstalk**' was very much like the album version and received a large cheer from the audience when performed. Lothar sang the song well and placed feeling into the track. However, the only drawback with this and the other tracks like it is that the electronic voices were pre-recorded, not live.

Following on from '**Crosstalk**' was '**Information**', which, to be honest, sounded where it belonged; live and in front of a dancing audience. Once again, the electronic vocal were pre-recorded, though Lothar added his own human voice lyric too. The track had a very heavy bassline and had a lot of the characteristics of the album version.

It was apparent that the 'bopping' Ralf, flitting between his and Lothar's keyboards, was playing more than the percussion, also playing bass and melody lines along with Karl and Lothar. All three were enjoying the concert by now. A special film was being shown, designed to be played along with the track and this worked quite well.

'**Esperanto**' itself was next up, again based very much on the album version. The video was once again showing portions of the band's journey to Sweden during the day.

Another new track was performed next, a very slow and melodic track, providing a break from the dancing, the audience stood and watched the band perform, shrouded in green light. The dancing started up again as Karl, Lothar and Ralf then performed '**TV**', accompanied by a big cheer from the audience, while the promo video was played on the large screen. This track sounded very good live and proved that Elektric Music's tracks are good in both recorded and live formats.

'**Overdrive**' was next and I personally thought this would be great live, but it wasn't as good as it could have been. The let down in the track was that the main melody was too quiet compared to the background and the wrong pitch was used. The track was still very danceable however and good, though better on record.

The final track was '**Lifestyle**'. Once again, the promo video was shown with the four imaginary 'characters' (as also seen on the records sleeve). The version of the song was based on the '**Radio Style**' single version and sounded just as good live. It had extra beats added to it, which also made it sound a little different, and again this worked well live.

Lothar said '*thank you, goodnight*', his only words to the audience, and they then walked off. The house lights didn't come on at that point, so I suspected that an encore or two were probable. They were indeed.

The first encore was another new track, an instrumental this time, which had a very fast beat to it. Once the track was going, heavy keyboards would suddenly beat out a melody and stop the track so the track had to pick up again. Ralf and Karl were enjoying performing this track as they were trying to synchronise themselves as they tried to beat the heavy keyboard melody out of their synths, the track ending with a sudden stop.

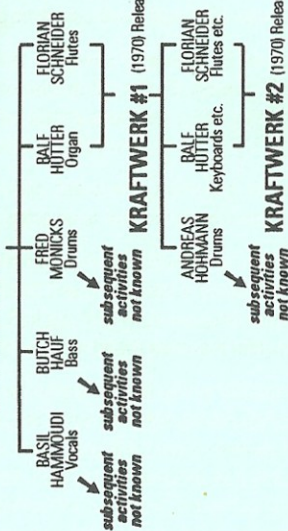
The final encore started with a brilliant drum pattern, with sounds that remind me of rockets flying overhead, plus it also featured Lothar putting different sounds on the track. As this new track progressed it seemed to me as this was a very disco track - perhaps Elektric Music's version of rave, to prove they could do it. For most of the track there was no singing, so it looked like this was to be another instrumental, until the bass changed and pumped out the melody of one of the new tracks played earlier (The track before '**Crosstalk**'). Lothar then sung the chorus and the infectious beat continued, as the audience were dancing around so much that Emil turned the camera on them so they could see themselves dancing. Then Karl walked off, followed by Lothar, waving, then, finally, Ralf, to leave the music playing, which was faded out. The last two tracks were both very improvised.

Karl spent the rest of the evening (well, morning actually, Elektric Music left the stage at 1am) being interviewed and Lothar signed autographs and chatted to the fans as well as talking to the group *Mobile Homes*. The band left at 2.30am for their hotel after an eventful concert, bound for Lund the next day.

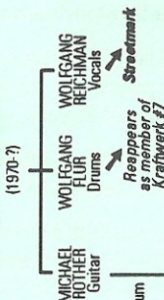




## ORGANISATION (1968-1970) Releases: 'Tone Float' album

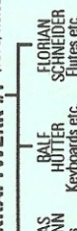


## SPIRIT OF SOUND (1970-?)

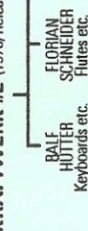


Reappears as member of Kraftwerk #7

## KRAFTWERK #1 (1970) Releases: 'Kraftwerk 1' album



## KRAFTWERK #2 (1970) Releases: 'Kraftwerk 1' album



## KRAFTWERK

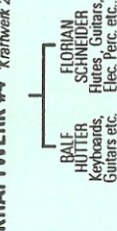
MUSICAL TREE - VERSION 1.0 - AUGUST 1994

"Hohmann was the first to leave and for a short period they continued as a trio. Then Hütter, Schneider and Dinger were joined by Michael Rother (guitar) and Eberhard Krahnemann (bass), a five piece line-up which was to only last for one session. Krahnemann's exit was amazingly followed by Hütter himself and for a six month period the group consisted of Schneider, Rother and Dinger." (From 'Man, Machine and Music' by Pascal Bussy.)

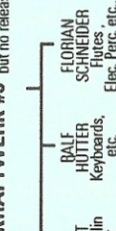
## KRAFTWERK #3 (1971) Recordings made but not released. European tour 1971, 'Beat Club' TV appearance



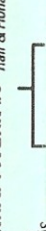
## KRAFTWERK #4 (1972) Releases: 'Kraftwerk 2' LP



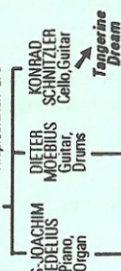
## KRAFTWERK #5 (1973) Live gigs, but no releases



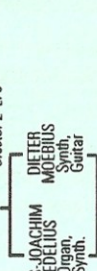
## KRAFTWERK #6 (1973) Releases: 'Hall &amp; Horns' LP



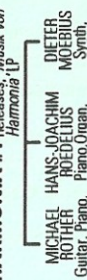
## KLUSTER (Nov 69 - Dec. 70) Releases: 'Zwei Usterei' and 'Klopzeichen' LPs



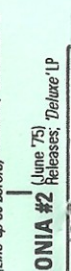
## NEU #1 (Aug. 71 - 1972) Releases: 'New' LP



## HARMONIA #1 (June 73 - Nov 73) Releases: 'Musik von Harmonia' LP



## CLUSTER (Nov 73 - May 75) Releases: 'Zuckerzeit' LP



## HARMONIA #2 (June 75) Releases: 'Deluxe' LP



The period of Kraftwerk history from line-up #2 up to line-up #4 is a bit muddled, I confess. In the tree, only the chief players have been included. When you have someone such as Eberhard Krahnemann playing for only one session, it becomes difficult to justify such a fleeting 'member' inclusion to the tree.

Other people also played along with line-up #3, so

we can only assume there was a fair degree of flexibility to this line-up, which is difficult to accommodate within this tree.

(It appears that contradictory to other information, Emil Schult entered the Kraftwerk history at this point, not later on)

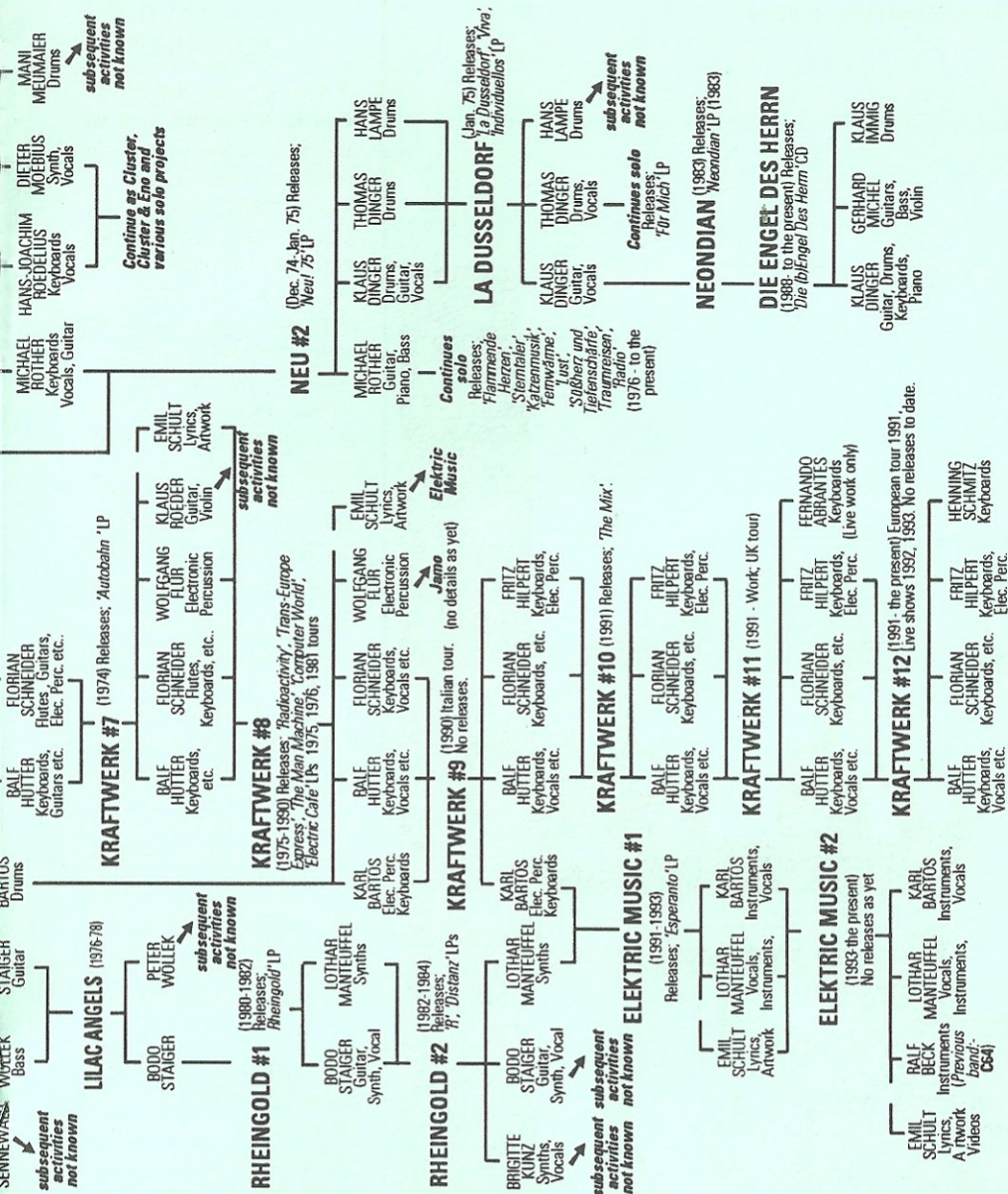
What is clearer however is that there were two line-ups that recorded 'Kraftwerk 1'; it has been assumed in the past that there was a four-piece line-up (Hütter/Schneider/Hohman/Dinger).

From the facts that are known now, it appears that Klaus Dinger replaced Andreas Hohman, to complete the recording of the first LP. Klaus Dinger appears on the second side of the LP.

As an example of how intertwined the tree can be, Klaus Dinger later produced the first LP by Lilac Angels, on the other side of the tree!

**Musical tree compiled by IAC**

Extra special thanks for their essential contributions to Ian Floyd, Jan Sundstrom, Paul Wilkinson, Ord, Emil Schult







## LUND AND COPENHAGEN

Herr Bartos und Herr Monteuffel

The set-lists were the same for all three groups for all three concerts. For the Lund concert, the order remained the same, LCD, S.P.O.C.K., Elektrik Music. Elektrik Music's performance sounded better and much sharper through the PA. The last two tracks, which were improvised, were different from the previous nights performance. However, their performance was spoiled by two guys who invaded the stage and insisted on shaking hands with both Karl and Lothar. They succeeded with Lothar before being thrown back into the crowd by the bouncers.

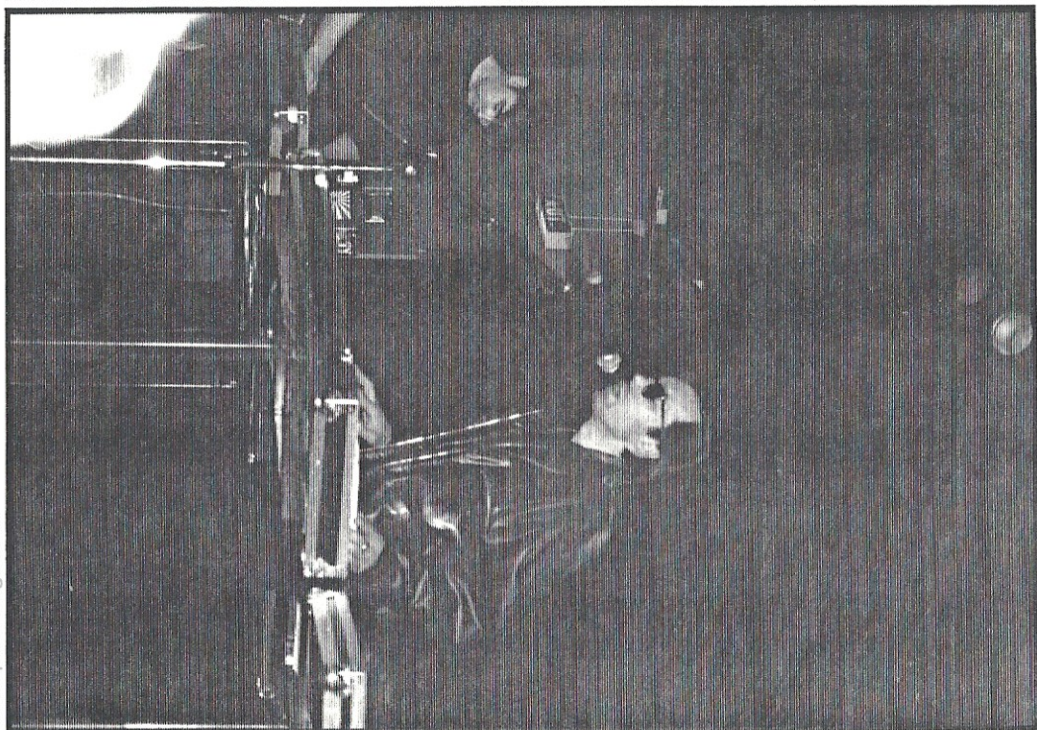
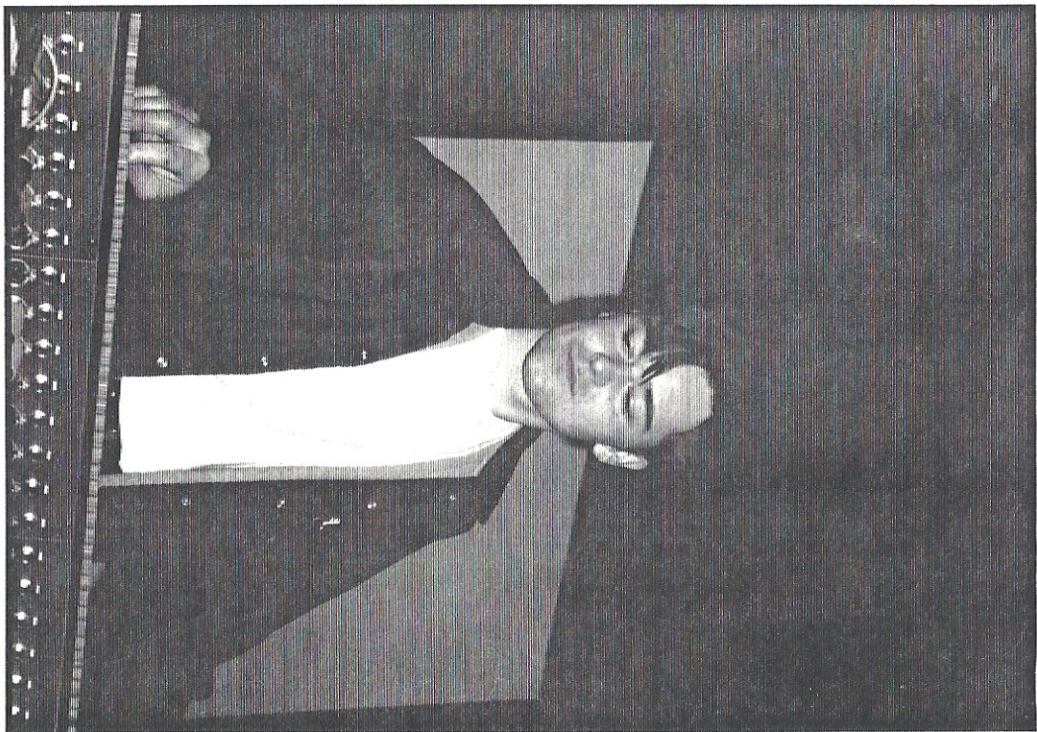
The video projections were also changed, with some more footage of the bands travels also included; the screen displayed the images of badges, funny handshakes made by Emil and Karl, mousse signs(!), Karl pretending to be a soldier with a wooden stick for a sword, forests, 3-D Elektrik Music autostereograms and even me taking pictures of the band earlier in the day. Once again, the band were also video'd performing on stage.

After the concert, Karl was once again interviewed, then invited the fans waiting outside into the dressing room to sign autographs and say hello. Emil also signed some autographs but Lothar was in hiding, watching the set being packed away from above the stage.

At Copenhagen, Karl conducted interviews in the morning, rather









than after the gigs. The order for this concert was slightly different, S.P.O.C.K. played first, followed by LCD then Elektric Music. Unfortunately, tickets didn't sell very well and the crowd was sparse, due to a large rock festival held in Tivoli Gardens on the same evening.

However, all three groups still performed as well as they could. In Elektric Music's performance, 'Information' was changed and an extra drum pattern was added, which changed the track and made it sound better.

One of the instruments developed problems and Karl, Lothar and Ralf only performed one of the two encores on this evening.

The concerts were definitely an experience and proved that Elektric Music can perform their complicated set on stage. It must be only a matter of time before they tour the UK and when they do you'll never forgive yourself if you miss them.

## ARVIKA FESTIVALEN 1994

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Most recently, Elektric Music have performed at the Arvika Festival, in Sweden. The festival is in a similar vein to the Glastonbury festival. Set over 2 days, the festival took place on 21st and 22nd July. Elektric Music were the main group to play on the Saturday night. They were scheduled to appear at 00:50.

The soundcheck finished at 1.30 in the afternoon. Their equipment was placed at one side of the stage and barred off. Then other bands set up their equipment.

There were three stages, two of them smaller. These had different groups from Sweden performing. Elektric Music were on the larger stage on which the better known and foreign groups played on. There were all different kinds of music, from punk, rock, pop, disco, though little in the way of synth music. There was always two groups playing at any one time, so the music always clashed as the stages were close to each other.

Eventually, after an endless wait, Elektric Music took to the stage. Once again, it was Karl, Lothar, Ralf and Emil, with Ralf in a mousse baseball cap. Behind them was a large projection screen which took over the whole of the stage. Once again the video's were shown by Emil Schult and featured several that had been shown in May.

The same tracks as the Virtual Summer tour were performed except '**Inline**' and '**Rason**', which were dropped. However, three new tracks were performed live for the first time.

All the tracks, including the ones from '**Esperanto**' and the new tracks that debuted at the May concert tour had all been altered, some a little, some a lot. The band walked on to the stage to the same intro and performed the same tracks, in the same order as on the '**Virtual Summer**' tour, until after the track '**Esperanto**'. The first new track was then performed. Lothar moved away from his keyboard and moved to a lonesome microphone standing at the front of the stage. The new track was excitingly fast and reminded me of a New Order track. I distinctly remember the ground shaking from the vibrations of the loudspeakers. Lothar continued to sing the next track from behind the microphone before returning to the keyboard for the next few tracks.

The next two tracks were also new. The first was in a similar style to the other new ones in the fact that it had a strong melody and chorus. The last of the new tracks was different, with superb electronic effects, the basic backing melody was unusual to say the least. The audience, which was about a thousand people or so, were enjoying the concert, unless they were laying drunk somewhere in the bushes.

The final track was '**Lifestyle**' which was once again based upon the single version, after which the band walked off.

The video's, courtesy of Emil, once again showed video material from his own private collection as well as video footage that had been shot at Arvika and the concert area. Also shown were various Swedish blondes and even ABBA! The video for '**Information**' was a special video compiled for the track and contained footage of LFO and



their meeting with Elektrik Music.

All four members walked back on stage and performed 'Overdrive'. Unlike the 'Virtual Summer' tour, on this occasion the track sounded superb and for me was the highlight of the concert. It sounded so energetic and with the track being extended had the audience in an unstoppable dance craze.

The final encore was 'TV'. This has been slowed down. Once again, Lothar sang from the lonesome microphone, with feeling. His singing in front of a live audience had much improved and it was much clearer. Once Lothar had completed the lyrics of 'TV' he walked off, leaving Karl and Ralf to play to the conclusion of the track. They waved goodbye and walked off at 2.20 am.

Thank you Elektrik Music for a magical experience - you know what I mean.

Paul Wilkinson, August 1994 □

### **Elektrik Music set-lists**

#### **Stockholm, Lund, Copenhagen;**

1. 'Joy' (Intro), 2. 'Bombast', 3. 'Cry', 4. 'Lost', 5. Crosstalk, 6. Information, 7. Esperanto, 8. 'Member', 9. TV, 10. Overdrive, 11. 'Lifestyle', 12. 'Inline' (Encore), 13. 'Rason' (Encore)

#### **Arvika;**

1. 'Joy' (Intro), 2. 'Bombast', 3. 'Cry', 4. 'Lost', 5. Crosstalk, 6. Information, 7. Esperanto, 8. 'P.A.', 9. 'Member', 10. 'Falling', 11. 'Solar', 12. Lifestyle, 13. Overdrive (Encore), 14. TV (Encore).

The new tracks only have 'working titles' and these may not be their titles in the future.

**The Elektrik Music Photo's;** Page 20 - Karl Bartos, soundcheck - Lund / Page 23 - *top and bottom* - Copenhagen / Page 25 - Karl and Lothar, soundcheck - Arvika / Page 26 - *left*; Ralf Beck - Copenhagen- *right*; Lothar Manteuffel - Lund / Back cover - Lund

**The pictures of Elektrik Music are for the exclusive use of AKTIVITÄT and are not to be reprinted or copied in anyway and are © to Paul Wilkinson.**

## **More Small Ads**

FOR SALE: 'Save Your Software' live LP, clear vinyl, plus insert, numbered copies. Mint condition. Very rare item. Write to: Massimo Farina, via

WANTED: archived concert tapes of almost any 'cool' band, but especially Kraftwerk, Jarre, Tangerine Dream, Pink Floyd, et al... I have more than a thousand tapes of live music, mostly low generation, to offer, including Kraftwerk, Jarre, Tangerine Dream etc. Trade only - I never sell or buy! Please send lists (in exchange for mine) to: Michael Siou, Fax:

AMERICAN record collector and archivist interested in trading promotional and otherwise 'interesting' records or CDs of electronic artists, including Kraftwerk, Pink Floyd, New Order, Jean Michel Jarre, Harry Partch and music on the Fierce label... I am also willing to serve as your fiduciary agent in finding (for you) promotional and other official releases by the bands that you collect. I can currently offer some 'promotional' USA vinyl for Kraftwerk, plus I have many other 'rare' promotional pieces for other artists. Please send want lists and trade lists to: Michael Siou, Fax:

### **ZENITH**

electronic  
music  
magazine

Issue no. 4 - September 1994 - 80 pages of interviews, reviews and comment on the latest UK, European and International electronic music. Includes 'sampler cassette' of electronic music. Price: £5 (includes P&P) - cheques/PO's payable to Zenith Electronic Music Magazine. **Zenith,**

*Includes exclusive interview with ex-Kraftwerk member, Klaus Dinger.*

For some time now, it has been suggested that Kraftwerk appear on a record by a band called 'Die Dominas'. From what facts are known, it now appears that although there is a Kraftwerk involvement, it is very minor, in suggesting the use of a couple of chords featured in the music itself and also with the cover design. So, they do not actually appear on the record after all.

## The Mysterious Dominas

by Ian Calder

However, Ralf certainly hasn't made the bands involvement all that clear. For instance, in the interview with him from late 1991 that originally appeared in issue 59 of the Dutch magazine KLEM (which was translated and featured in issue 4 of **AKTIVITÄT**) the inference was that they had nothing to do with it at all, as he had this to say;

**'There was once a 12" single by The Domina's. Were you involved with this? Did you compose this?'**

'No. The Domina's make their own music. Domina's are naturally dominant. They are friends of ours. We have no musical connections. Domina's work independently. Domina's are always dominant and independent.'

However, from another source, an interview with Manuel Götsching of **Ash Ra Tempel**, there is this far more informative piece;

**DW: What about the project 'Die Dominas'? It seems that Kraftwerk helped with this project, or is this just a rumour?**

MG; " 'Die Dominas' were two old friends of mine. They are my long time friend Rosi, who also performed on some Ash Ra Tempel records ('Join Inn' and 'Starring Rosi') and Claudia Skoda, for whose fashion shows I have been composing and performing most of the music since 1976. They knew Kraftwerk from Düsseldorf because they often went there for fashion fairs. Ralf Hütter wrote down two special chords for them on a piece of paper; the 'sub Domina' and the 'Domina seven'. (Domina = dominant) chords. Later, in Berlin, they were asking me to show them how these chords sounded. So, one evening when we were doing a nice long session together in my studio, I played them these chords. I explained a little about the instruments in the studio, and they started experimenting with them, without knowing that I was already recording the session. It was really a hilarious session, and the voices sounded like we were having a party. The next day, I started remixing the material, and finally got three titles out of it! Claudia and Rosi were so impressed with the result they played it to Ralf and Karl. They were so taken with the recording they offered to make the cover for the album. It turned out to be a very nice cover that looked like a silhouette in black and yellow.

The record was released at the end of 1980 on Claudia Skoda's own independent label, 'Fabrikneu' as a limited edition of 2000 copies. It was a 10" LP that was played at 33rpm on one side and 45 on the other. It sold out quite quickly, and still receives occasional airplay to this day!"

**From 'Dreams Word' XI magazine, date unknown.**

Details on the single are thus; on the A side there is '**Ich Bin a Domina**' (1'53") while on side B there is '**Herr Ralfi und Herr Karl**' (2'55") and '**Die Wespendomina**' (5'56"). The first of these B sides is of course the real giveaway as to the possibility of a Kraftwerk involvement. The line-up for the recording has been listed as;

Rosi; Vocals, Organ. Claudia Skoda; Vocals, Synthesizer. Manuel Götsching; Programming, recording and mix

Released as a 10", the label and catalogue number is Fabrikneu, No.666

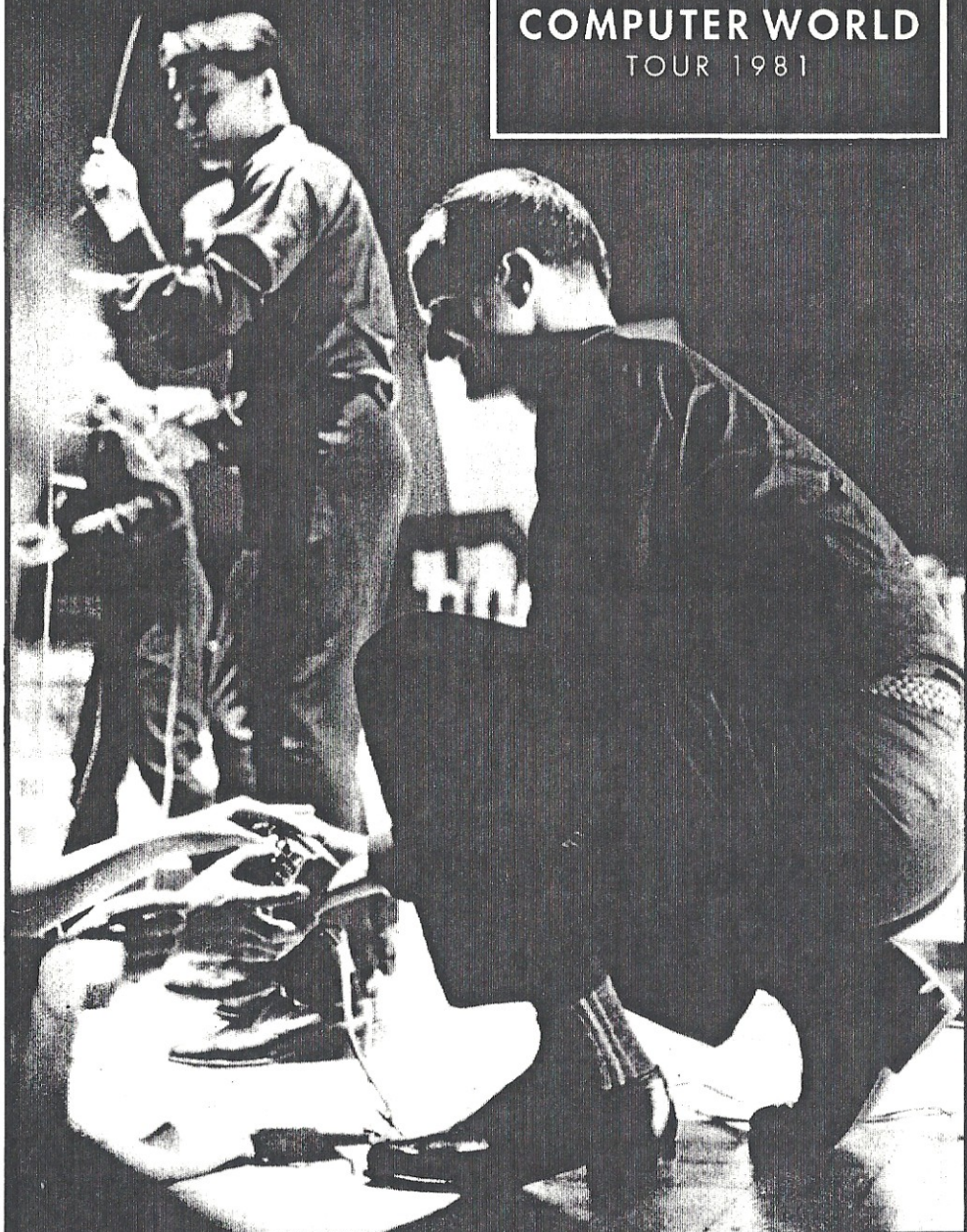
From the same source, a promo video for the song is also listed. Bearing in mind the subject matter involved, it is not known yet whether such a video would be classified with an X certificate! The sleeve of the record depicts two more, ah, sexually adventurous shall we say, ladies, complete with whips. This gives you an idea of what to expect from the music, which preoccupies itself lyrically with whips, rubber gloves, tying patients up, wasps(!) and suchlike...

So, I hope this article has gone some way to clearing up the mystery behind this rare release. □

***This article has been put together using info from various sources. Thanks go to; KLEM magazine, Dreams Word #11 magazine, Merche and Miguel from Spain.***



THE  
**COMPUTER WORLD**  
TOUR 1981





1981 was easily one of the most high-profile periods in Kraftwerk's history, with the release of the album **'Computer World'** and its accompanying world tour. This was Kraftwerk's largest ever series of live dates, visiting many areas of the world not previously acquainted with the bands self-styled 'industrial volksmusik'. These were to be the first live shows that Kraftwerk had played since 1976 though after the tour finished in December 1981, there were to be no more concerts from them until February 1990, an astonishing interval of almost nine years.

There had been a gap of three years between this new **'Computer World'** album and the previous release, **'The Man Machine'**, which back in 1981 was seen as a lengthy interval. (Subsequent gaps between albums have of course dwarfed this wait.) The hiatus was largely due to the fact that the band had undertaken the task of rebuilding their Kling Klang studio, primarily to transform it into a portable unit - the fruits of this labour the impressive sight of the Kling Klang studio on the stage at each of the concerts. When the pre-publicity boasted of the band transporting their entire Kling Klang studio to each concert, it was no fanciful boast...

Not only was there the hardware to be built before these shows could become a reality, but also the software - the music and the visuals. As well as the songs from the new album, the concerts also featured a large selection of the bands past repertoire, many never having been played live before this time, so these had to be gathered into an easily reproduced form. To accompany the music and add a visual foil, there were also the graphics that the band had created, displayed behind them on four large sized video screens. A fair amount of the graphics prepared for these shows still remain in the Kraftwerk live performance to this day.

In Paul Wilkinson's article, there is a more detailed look at numerous facets of the tour, from the equipment used to the countries visited. Read on and ponder how it was all put together... IAC

## **The Computer World Tour, 1981**

*by Paul Wilkinson*

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### **THE EQUIPMENT**

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#### **RALF HÜTTER**

Ralf had three keyboards at his disposal, which were stacked and built together. One of these keyboards was a 'special light disc instrument, built in Florida'. It was used for 'mono choir sounds'. The other two keyboards were a Polymoog and MiniMoog. Each band member had four footpedals under their console/keyboards. These were to operate the volume and/or effect control behind the members station. The console behind Ralf contained two analogue sequencers, which could produce sequences of up to 64 notes. There are rows of buttons which have settings for trigger, rest and reset points as well as pitch control. The trigger could be outputted to wherever Ralf wanted it. This appeared to be the secret of the synchronisation throughout the performance.

All members also had a telephone to contact the engineer, as well as a TV monitor showing the video sequences as displayed on the larger screens.

Next in the consoles around the back of the band was a Roland Micro-Composer, with expanded memory. This was used for extra tracks in a couple of pieces and could also be used as a time clock. Next, an Eventide Digital Display and Flanger with a stereo mixer. This enabled a player to 'find' a sound and and change it to stereo, though they preferred to use mono to give the music a better depth quality. As Ralf explained, the band were none too keen on a stereo mix at their concerts as this could only be experienced by those in a suitable position to hear the balanced result.

Ralf used a head-set complete with mic. which he shielded with his hand at times to avoid feedback.

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#### **KARL BARTOS**

Karl mainly took care of bass and electronic percussion. His keyboard was specially made, in Italy. The keyboard was



# RETURN OF THE PRE-FUTURISTS

KRAFTWERK have been lined up for their first British tour for four years — a 13-concert schedule which includes no less than four major London dates.

They visit Edinburgh Playhouse (May 9), Newcastle City Hall (10), Birmingham Odeon (11), Liverpool Royal Court (12), Manchester Free Trade Hall (13), London Hammersmith Odeon (14 and 15), Southampton Gaumont (16), London Strand Lyceum (17), London Hammersmith Palais (18), Bristol Locarno (19), Nottingham Rock City (20) and Sheffield City Hall (21). Promoters are Straight Music.

Tickets are available now from box-offices and usual agencies, priced £4, £3 and £2 — except Liverpool, Nottingham and London Lyceum and Palais (all at £3.50); and Hammersmith Odeon (£4.50, £3.50 and £2.50).

To tie in with their visit, the band release their new album 'Computerworld' on May 5 — not only is it their first on EMI, it's also their first recording since 'The Man Machine', which was issued on Capitol in 1978. A single from the LP called 'Pocketcalculator' comes out on April 21.

are more equalisers, including parametric types, filters, mixer rack, Eventide Harmoniser and Digital Delay and limiter/compressors.

In front of Wolfgang was a set of the drum pads and a console which contained a special drum machine built by their engineer. It had six rows of switches, each row having its own drum sound that could be pulsed on when a switch is set during the sequence. His foot pedals were used to give accent to the beats. He too, like Karl, had LED's running along the front of his console to show the audience the sequence taking place.

## Kraftwerk dates re-screened

KRAFTWERK have postponed their British tour until mid June because the special effects they were planning to use will not be ready in time for the previously announced dates.

Giant video screens ordered for the tour from Sony in Japan did not meet the band's specifications and rather than go ahead with what they regard as an incomplete show they have decided to postpone their plans for a month.

They are also planning to bring the entire contents of their Düsseldorf studio over for the tour to recreate their sound on stage.

The rescheduled tour now begins at Manchester Free Trade Hall on June 15 and

continues at Glasgow Apollo 18, Edinburgh Playhouse 17, Newcastle City Hall 18, Sheffield City Hall 19, Liverpool Royal Court 20-21, Leicester De Montfort Hall 22, Birmingham Odeon 23, Nottingham Rock City 24, Southampton Gaumont 26, Brighton Dome 27, London Lyceum 28, London Hammersmith Palais 29, Bristol

Locarno 30, Oxford New Theatre July 1, London Hammersmith Odeon 2-4.

All tickets for the original dates will be valid for the new schedule. In addition, five extra dates have been added at Glasgow, Liverpool (where tickets for the original show will be valid for June 21) Leicester, Brighton and Oxford.

positions, touched by the fingers to give control and voltage output for any of the synthesizers.

Florian's keyboard console contained a Prophet 5 polyphonic synthesizer and trigger pad for starting his master clock, this controlling the tempo of the track.

Behind Florian were various pieces of equipment which include Senheiser Vocoder rack, mixer, metering, switching facilities, the circuitry for the electronic flute and

finally the EMS Vocoder with patch panel.

Of course, the familiar tube-lighting was used (ultra-violet, white, red, green yellow and blue.) On 'The Robots' track particularly, strobe-lights were used. These were linked so as to be automatically triggered from a sequencer.

For 'Pocket Calculator', the band played several different mini instruments, all hand-held. Ralf played what was possibly a type of toy keyboard or a specially modified keyboard. Karl played a Stylophone, made famous of course by Rolf Harris. Wolfgang had a strike-plate percussion instrument. Both Karl and Wolfgang's mini instruments can be seen on the inner cover of the 'Computer World' LP. Florian used two calculators, taped together back-to-back, re-programmed to play what he wanted.

made to also operate the Korg PS3300, which was situated behind Karl. Also situated behind here, a tuning device, volts/amps meters and graphic equalisers. On the front of Karl's keyboard, a line of LED's (Light Emitting Diodes). These showed the keys that were being played, to the onlooking audience. The electronic percussion came via a set of custom made 'drums', with six pads. (Wolfgang also had the same kind.) Interconnecting the consoles behind both Karl and Wolfgang was a unit with ventilation grills.

## WOLFGANG FLÜR

Both drum sets consisted of six metal pads. These are known as drum controllers. The electronics for both sets of drum controllers were situated behind Wolfgang. Next to these

## FLORIAN SCHNEIDER

The most unusual item amongst Florian's equipment was probably his 'electronic flute'. This 'flute' was not blown, but operated by the keys that are in flute-pad





The tour was split into two parts; May-October and November-December. The track listing for May-October varied very slightly but was largely as listed here;

**NUMBERS, COMPUTER WORLD, COMPUTER LOVE, HOME COMPUTER, THE MODEL, NEON LIGHTS, GEIGER COUNTER, RADIOACTIVITY, THE VOICE OF ENERGY, URANIUM, 'DIE SONNE, DER MOND, DIE STERNE', OHM SWEET OHM, AUTOBAHN, THE HALL OF MIRRORS, TRANS-EUROPE EXPRESS, METAL ON METAL, MITTERNACHT, SHOWROOM DUMMIES, POCKET CALCULATOR, THE ROBOTS, IT'S MORE FUN TO COMPUTE.**

November-December track listing;

**NUMBERS, COMPUTER WORLD, METROPOLIS, THE MODEL, RADIOACTIVITY, COMPUTER LOVE, AUTOBAHN, NEON LIGHTS, THE HALL OF MIRRORS, MITTERNACHT, SHOWROOM DUMMIES, TRANS-EUROPE EXPRESS, METAL ON METAL, POCKET CALCULATOR, THE ROBOTS, HOME COMPUTER**



## THE TOUR

Like the actual album release, the tour was delayed and had to be put back by a few weeks. Originally, the tour was to start in Britain and then to continue in Germany, but with the tour delayed because of the unexpected length of time taken to complete the film accompaniments, it took longer to rehearse with the music and video's in synch.

The tour actually started in Italy on 19th May in Florence (Firenze). A weeks break followed, so Kraftwerk could promote the album and single **'Pocket Calculator'**. They appeared on TV, in person, performing the song on a few programmes, though sung in Italian! After Italy, Kraftwerk took four more days off, before moving on to play Spain, south of France and then Germany, before finally making their way to Britain.



The British leg of the tour was promoted by Straight Music and consisted of seventeen concerts spread over three weeks. Tickets cost £3.50 , except the Hammersmith Odeon (now Apollo) which charged £4.50 per ticket.

Following this, Kraftwerk embarked on a far wider tour, which took them to America and Canada by the end of July. They were due to play in East Germany but these dates were cancelled. Poland and Russia were visited though. I have no actual dates for these concerts, but they did play in Katowice, Warsaw and Kadonsk in Poland, then onto Russia. This I believe caused many problems because of Kraftwerk's ideals. The track, **'The Robots'** had to be sung solely in German as they were forbidden from singing the Russian portion (which translates in English as 'I'm your slave, I'm your worker') as they were frowned on as a foreign act singing in Russian.

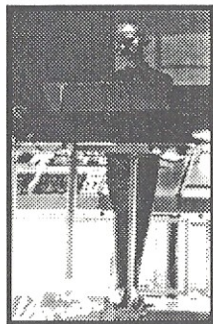
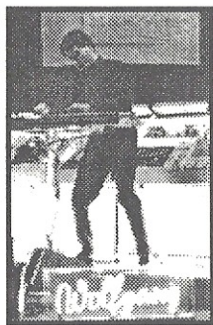
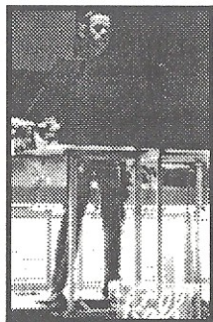
After a trip back to Düsseldorf, Kraftwerk then played Japan. After these five concerts, Kraftwerk moved on next to Australia and then one concert in India, in Bombay. Here the band experienced difficulties with their equipment that was far removed from the normal problems they would encounter.

On their return to Kling Klang studio, the band changed their set-list and then set out, in late November, on a short tour of Germany and neighbouring countries (Holland and Austria).

The set was changed quite considerably for these shows, with a number of previously performed tracks being dropped. There was one significant addition in **'Metropolis'**, these dates being the only time that this song has been performed live. In addition, a number of the songs were re-arranged. Most noticeably, **'Radioactivity'**, now without the **'Geiger Counter'** and **'Voice Of Energy'-'Uranium'-'Die Sonne, Die Mond, Die Sterne'** portions that were attached to the version from earlier in the year. **'Autobahn'** also benefited from an additional portion of a motoring-related radio broadcast. **'It's More Fun To Compute'** was dropped, though the fast, totally re-arranged version of it, as heard on previous dates, lived on in the radically altered version of **'Home Computer'** that was performed on this last portion of the 1981 shows. As in the way that **'Numbers'** segues with **'ComputerWorld 2'** on the LP, the same thing happened with the live versions performed at these concerts.

Worth observing is the fact that from early on in the tour, the version of **'Radioactivity'** came complete with the amended lyrics that were eventually to surface on **'The Mix'** version of the song; the *'Strahlen tot and mutation, durch die schnell Kernfusion'* portion. Also, there was a portion of music before **'Ohm Sweet Ohm'** which repeated the phrase **'Die Sonne, Der Mond, Die Sterne'** in the vocoded tones as the two previous tracks, **'Voice Of Energy'** and **'Uranium'**.

For the Japanese leg of the tour, a souvenir programme was available which featured some excellent photo's from the 1981 tour, some in full colour showing the splendour of their 1981 Kling Klang set. Unsurprisingly, considering the limited numbers involved, these are very, very rare now. Finally, Kraftwerk's clothing. For most of the 1981 concerts, the band were dressed in black, though for later concerts the band wore **'The Man Machine'** outfit of red shirts, black ties, black trousers.



# THE 1981 TOUR DATES

What follows is a list of the tour dates as best as can be put together at the moment. There may well be some inaccuracies. Any additional info or corrections is welcome and will be put into any future issues of the fanzine.

|          |                                |                   |          |                                 |              |
|----------|--------------------------------|-------------------|----------|---------------------------------|--------------|
| 19.5.81  | Firenze - Apollo Teatro        | Italy             | 24.11.81 | Bochum, Ruhrlandhalle           | West Germany |
| 25.5.81  | Rome, Tendastrisce             | Italy             | 25.11.81 | Braunschweig, Stadthalle        | West Germany |
| 26.5.81  | Bologna, Palasport             | Italy             | 26.11.81 | Kassel, Stadthalle              | W. Germany   |
| 27.5.81  | Milan, Palalido                | Italy             | 28.11.81 | Würzburg, Musikhalle            | W. Germany   |
| 2.6.81   | Barcelona, Palau Grana Blau, 2 | Spain             | 29.11.81 | Roth bei Nürnberg, Mad Club     | W. Germany   |
| 4.6.81   | Lyons, Palais de Sports        | France            | 31.11.81 | Mainz, Rheingoldhalle           | W. Germany   |
| 5.6.81   | Tours,                         | France - possibly | 1.12.81  | Karlsruhe, Gartenhalle          | W. Germany   |
| 6.7.81   | Paris, L'Olympia               | France            | 2.12.81  | Stuttgart, Stadthalle Böblingen | W. Germany   |
| 7.6.81   | Brussels, Ancienne Belgique    | Belgium           | 3.12.81  | Frankfurt, Stadthalle Offenbach | W. Germany   |
| 9.6.81   | Hamburg, Audiomax              | West Germany      | 4.12.81  | Bremen, Stadthalle 4            | W. Germany   |
| 10.6.81  | Berlin, Metropol               | West Germany      | 5.12.81  | Düsseldorf, Philipshalle        | W. Germany   |
| 11.6.81  | Munich, Zirkus Krone           | West Germany      | 6.12.81  | Münster, Kongresshalle          | W. Germany   |
| 13.6.81  | Düsseldorf, Philipshalle       | West Germany      | 7.12.81  | Kiel, Ostseehalle               | W. Germany   |
| 15.6.81  | Manchester, Free Trade Hall    | England           | 8.12.81  | Hannover, Niedersachsenhalle    | W. Germany   |
| 16.6.81  | Glasgow, Apollo                | Scotland          | 10.12.81 | Utrecht, Vredenburg             | Holland      |
| 17.6.81  | Edinburgh, Odeon               | Scotland          |          |                                 |              |
| 18.6.81  | Newcastle, City Hall           | England           |          |                                 |              |
| 19.6.81  | Sheffield, City Hall           | England           |          |                                 |              |
| 21.6.81  | Liverpool, Royal Court Theatre | England           |          |                                 |              |
| 22.6.81  | Leicester, De Montfort Hall    | England           |          |                                 |              |
| 23.6.81  | Birmingham, Odeon              | England           |          |                                 |              |
| 24.6.81  | Nottingham, Rock City          | England           |          |                                 |              |
| 26.6.81  | Southampton, Gaumont           | England           |          |                                 |              |
| 27.6.81  | Brighton, Dome                 | England           |          |                                 |              |
| 28.6.81  | London, Strand, Lyceum         | England           |          |                                 |              |
| 29.6.81  | London, Hammersmith Palais     | England           |          |                                 |              |
| 30.6.81  | Bristol, Locarno               | England           |          |                                 |              |
| 1.7.81   | Oxford, New Theatre            | England           |          |                                 |              |
| 2.7.81   | London, Hammersmith Odeon      | England           |          |                                 |              |
| 3.7.81   | London, Hammersmith Odeon      | England           |          |                                 |              |
| 25.7.81  | Detroit, Michigan - Nitro's    | USA               |          |                                 |              |
| 26.7.81  | Detroit, USA                   | ?                 |          |                                 |              |
| 2.8.81   | Washington DC                  | USA               |          |                                 |              |
| 3.8.81   | New York - Ritz (Palladium)    | USA               |          |                                 |              |
| 7.9.81   | Nakino, Tokyo - Sun Plaza Hall | Japan             |          |                                 |              |
| 8.9.81   | Nakino, Tokyo - Sun Plaza Hall | Japan             |          |                                 |              |
| 11.9.81  | Osaka - Festival Hall          | Japan             |          |                                 |              |
| 19.9.81  | Melbourne, Princess Theatre    | Australia         |          |                                 |              |
| 25.9.81  | Bombay                         | India             |          |                                 |              |
| 19.11.81 | Vienna                         | Austria           |          |                                 |              |
| 22.11.81 | Mannheim, Musensaal            | West Germany      |          |                                 |              |
| 23.11.81 | Köln, Sartorysaal              | West Germany      |          |                                 |              |

## Originally scheduled UK tour dates

|         |                             |          |
|---------|-----------------------------|----------|
| 9.5.81  | Edinburgh - Playhouse       | Scotland |
| 10.5.81 | Newcastle - City Hall       | England  |
| 11.5.81 | Birmingham - Odeon          | England  |
| 12.5.81 | Liverpool - Royal Court     | England  |
| 13.5.81 | Manchester - Freetrade Hall | England  |
| 14.5.81 | London - Hammersmith Odeon  | England  |
| 15.5.81 | London - Hammersmith Odeon  | England  |
| 16.5.81 | Southampton - Gaumont       | England  |
| 17.5.81 | London - Strand, Lyceum     | England  |
| 18.5.81 | London - Hammersmith Palais | England  |
| 19.5.81 | Bristol - Locarno           | England  |
| 20.5.81 | Nottingham - Rock City      | England  |
| 21.5.81 | Sheffield - City Hall       | England  |

## Originally scheduled West German tour dates

|         |                           |
|---------|---------------------------|
| 29.5.81 | Munich - Zirkus Krone     |
| 30.5.81 | Frankfurt - Festhalle     |
| 1.6.81  | Hamburg - Audiomax        |
| 2.6.81  | Berlin - Metropol         |
| 3.6.81  | Mannheim - Mozartsaal     |
| 13.6.81 | Düsseldorf - Philipshalle |



The following article continues on from what was started with the 'What The Papers Say' feature in AKTIVITÄT No.5. This time, the focus is on papers from Germany featuring articles about Kraftwerk. Though this may seem of limited appeal to collectors not fluent in German, Klaus's comments provide some very interesting observations nonetheless. .... IAC

## Pressespiegel - What The Papers Say (German Version)

by Klaus Zäpke

Unfortunately, I don't think that firms like 'Backnumbers' exist in Germany, so it will be more difficult to find original copies of these papers/magazines.

Unless otherwise mentioned, all interviews are with Ralf Hütter.

The details are listed in order of; title of article, author, magazine, publishing date, page number. (The articles are graded in the same manner as those in issue no. 5.)

**'DIE DEUTSCHEN TONROBOTER?' - PFITZINGER, HANS - Sounds 6/1975 (Page 10)**

*Translation; 'The German Sound Robots'*

One full page, nice band picture. The article reviews the Berkeley concert and also gives some backstage details. Very short interview with Hütter, Flür and Bartos. **Rating; \*\*\*\***

*Bravo, 24/1975 (Pages 18-23(?))*

Unfortunately, four pages were torn out in my copy, so I don't know exactly how long the article is. The remaining page features no text, but with some excellent colour pictures from the US tour, so I suppose the full article will be worth a rating of \*\*\*\*\*

**'RIESENERFOLG MIT NEUEM ROBOTER-BALLET' - OLIVIER, THOMAS - Joker, 01/08/1976**

*Translation; 'Big success with new robot-ballet'*

One full page. Report about Kraftwerk's success with 'Radioactivity' in France. Short interview with Schneider, who, it is written, "looks as old as he has carried sacks in the harbour for a whole lifetime". Not very informative at all. **Rating; \***

**'TECHNO-BOOGIE AUS DER NEONRÖHRE' - SCHÖBER, INGEBORG**

*- Sounds, 9/1977 (Pages 12-13)*

*Translation; 'Technoboogie out of the neon tube'*

One and a half pages long. One of the few detailed reports of a concert from 1976, along with an interesting interview with Hütter and Schneider. **Rating; \*\*\*\*\***

**'PLASTIK-MENSCHEN VERTRETEN DIE MUSIKER' - Bravo, 36/1978 (Pages 66-67)**

*Translation; 'Plastic-people represent the musicians'*

Two full pages. Nice, but not very rare pictures of the band and the dummies. Short interview. **Rating; \*\***

*Bravo, 51/1978 (Author; ISLEIB, DANKMAR) (Pages 36-38)*

Three full pages; nice double-page colour picture of the group and their dummies. Unimportant interview. **Rating; \*\*\* (Only because of the pictures.)**

**'DIE KINDER VON KRUPP UND GRUNDIG' - SCHÖBERG, INGEBORG**

*- Musik-Express, 4/1979 (Pages 72-78)*

*Translation; 'The Children of Krupp and Grundig'*

Seven pages, familiar promopictures. This article was written on the occasion of the 10th anniversary of the band and dwells mainly on Kraftwerk's history. Very good interview with Hütter, who gives detailed facts about the early days. The first lengthy German article without a childish attitude.

**Rating; \*\*\*\*\***

**'GENUG ENERGIE FÜRS JAHR 2000. LA DÜSSELDORF'S NEU-ES KRAFTWERK'** - SCHÖBER, INGEBORG - *Sounds*, 4/1979 (Pages 40-44) and 5/1979 (Pages 24-27)

*Translation; 'Enough energy for the year 2000. La Düsseldorf's new power station'*

(German play on words: the sentence contains the name of four music-groups from Düsseldorf; **'La Düsseldorf', 'Neu', 'Es' and 'Kraftwerk'**).

The article is a report of the music scene in Düsseldorf. It features a good interview with Hütter and also interviews with Klaus Dinger and Michael Rother, mentioning their Kraftwerk period. The Rother interview contains some very interesting information about the time without Hütter, mentioning the group-members Charlie Weiss, Fritz Müller and Husheng Miadepur (sic!). **Rating: \*\*\*\*\***

**'ELEKTRONISCHER LEBENSSTIL'** - ISLEIB, DANKMAR, - *Musik-Express*, 5/1981 (pages 10-14)

*Translation; 'Electronic Lifestyle'*

Four pages plus cover picture. I know people who love this interview, but in my own opinion it is a bit precocious and pseudo-philosophical. Example; "It's in our minds, but it's not our decision. But if there's something in our music that touches the situation of today's people, we feel that we've done our work at the right level. It is finding the truth, the reality for ourselves. We're interested in what's going on with us." And so on and so on...

**Rating: \*\*\***

**'BLUBBER VON DER DATENBANK'** - *Der Spiegel*, 24/1981 (Pages 192-193)

*Translation; 'Bubbles from the databank'*

Two pages, promo picture. One of the most famous German Kraftwerk-articles, although really incompetent. **Der Spiegel** is a very popular oppositional German news-magazine. At the beginning of the eighties *Der Spiegel* was strictly against computer-technology, predicting an Orwell-like society. So, Kraftwerk's indifference about the computerisation of society in the song **'Computer World'** was interpreted as simplicity and stupidity, the group-members were described as being dull and idiotic. This article was one of the main reasons for the bands bad reputation in Germany's public opinion during the eighties. **Rating: \*\*\*** (Only because of its historical importance.)

**'KULTURELLE SUPPENWÜRFEL'** - SEFFCHEQUE, XAO - *Sounds*, 8/1981

*Translation; 'Cultural soup-dices'*

Four full pages, excellent double-page live picture. Good interview. Negative, but very competent reviews of the LP and concert. **Rating: \*\*\*\*\***

*Bravo*, 9/1982 (Page 26)

One full page. Live photo and large photo of Hütter. Short, but interesting interview with Hütter, who mentions plans to tour the USSR and GDR in 1982. **Rating: \*\*\***

**'DAS DIGITALE INTERVIEW'** - SCHEURING, DIRK - *Spex*, 4/1987 (Pages 34-37)

*Translation; 'The Digital Interview'*

Four full pages. Photo's from **'The Telephone Call'** promo-video shoot. This interview is a bit frustrating to read, because it is nearly impossible to say what is meant as serious and what is meant as irony. Hütter gives some details of future plans (e.g. giving licences to other groups, so that there will be a Kraftwerk-Japan, a Kraftwerk-USA etc.), but it seems as if he was only joking. The rest of the interview is again pseudo-philosophical and not very informative, but entertaining to read. **Rating: \*\*\*\*\***

LAKE, STEVE - *Fachblatt Musik-Magazin*, 5/1987 (Page 22 f)

Four full pages. **'The Telephone Call'** photo's. This interview has more substance than the one previous, as Hütter speaks a bit about the bands working methods, but in the end he gives mainly the usual promo-answers. ("We work 168 hours a week", "We've no favourite instrument. The studio is our instrument" etc.)

**Rating: \*\*\*\*\***

HOERSCH, TEDDY - *Keyboards, Homerecording und Computer*, 5/1987 (Pages 46-53)

Six pages. Usual promo pictures. Long interview about the new album and about cycling. ("In the summer, we cycle 200Km a day.") The new robot-models are mentioned for the first time ("We've installed little motors, so



they can move now.") **Rating: \*\*\*\*\***

**'SPIEL DER KRÄFTE' - WERCKMEISTER, OTTO KARL**

- *Deutsches Allgemeines Sonntagsblatt*, 23/1987 (Page 23)

One page. Promo picture. This article is only a shortened version of Werckmeister's excellent essay on Kraftwerk from his book 'Zitadellenkultur'. It compares the music of Kraftwerk with the music of avant-garde composer Pierre Boulez. If you're interested in this highly recommendable essay (and understand German well), avoid the paper and buy the book **Rating: Avoid**

**'KRAFTWERK ARBEITET WIEDER' - Karstadt Music News, 6/1991**

*Translation: 'Kraftwerk is working again'*

*Dance*, 6/1991 (Page 6)

Both of these articles are superficial and uninspired, from freebie promo-magazines.

**'CHIPSY KINGS' - GRAF, ANDREAS - Musik Express, 7/1991 (Pages 44-47)**

Four pages. Nice, full-colour photo of the robots. Good LP review but not a very informative interview. The most interesting fact in this article is the explanation why Kraftwerk have personally appeared on the 'Mensch-Meier' TV show. They had planned to show only the robots, but Alfred Biolek, the show-master, disagreed. He wanted to present not only machines, but real humans in his show. **Rating: \*\*\*\*\***

**'SCIENCE-FICTION IST SCHON LANGE REALITÄT'**

- FUCHS-GAMBÖCK - *Wiener*, 7/1991 (Pages 106-111)

*Translation: 'Science Fiction Is Already Reality'*

Six pages. Good colour photo's of the robots. 'Wiener' is a German 'zeitgeist' magazine and so is the article written thus. Kraftwerk are described as pioneers of a future lifestyle. The author gives a good description of Kraftwerk's relationship to their fans: "They do their own thing, but somehow an interface to the taste of the masses developed". **Rating: \*\*\*\*\***

**'DIE FREQUENZ DER EVENTS IM ZEITFENSTER' - SCHEURING, DIRK - Spex, 7/1991 (Pages 16-18)**

*Translation: 'The Frequency of Events in the Window of Time'*

Three pages. Pictures of the robots. It seems that the author describes more of his own than Kraftwerk's music philosophy. The bands slowness of production is criticised sharply, but humorously: "Uijuijui, for this bar they may have needed as much time as others need for two complete Italo-House-Maxi's". **Rating: \*\*\*\*\***

**'ES WIRD IMMER WEITERGEHEN' - REINBOTH, MICHAEL - Frontpage, 7-8/1991 (Page 6 f)**

*Translation: 'It will always continue'*

Two pages. Promo picture. Excellent interview with Ralf Hütter, mentioning the Italian concerts (1990) and the 'Technopop' LP. Unfortunately, it has been published in a promo record shop magazine, so it may now be nearly impossible for collectors to get an original copy. **Rating: \*\*\*\*\***

**'DIE IDOLE VON DEPECHE TAUCHEN WIEDER AUF!' - LUKAS, K. - Popcorn, 9/1991 (Page 84)**

*Translation: 'The idols of Depeche (Mode) appear again!'*

As the title promises, it's a typical teenie-article in a teenie-pop magazine, but it features excellent live pictures.

**Rating: Text; Avoid, Pictures; \*\*\*\*\***

*Bravo*, 31/1991 (Page 64)

Once more, a typical teenie-article, but with unique pictures, from 1975, 1982 and 1991.

**Rating: Text; Avoid, Pictures; \*\*\*\*\***

*WOM Journal*, 9/1991

One of the more superficial promo-articles, but it may be interesting for collectors because it features a short interview. **Rating: \***

**'DER SUPER-GAU?' - ROSER, PHILIPP/LENDZIAN, ELISABETH - Sound Check, 9/1991 (Page 26-30)**

*Translation: 'The Super-GAU' (GAU means a catastrophic accident in an atomic power station (e.g. Chernobyl). Here, it refers to the departure of Bartos and Flür.)*

The article deals with the reasons for the Kraftwerk split. It features interviews with both Hütter and Bartos, but both are mainly avoiding the questions. It also contains a colour picture taken from the 'Mensch Meier' TV appearance. **Rating: \* \* \* \***

**'NUR DIE WÄNDE BLEIBEN IN DÜSSELDORF'** - ZIMMERMANN, OLAF

- NMI & Messitsch, 2/1991 (Pages 22-23)

*Translation; 'Only the walls stay in Düsseldorf'.*

Two pages. This article is only a very shortened version of the two-hour interview by the radio station DT64, so avoid the article and try and get a copy of the radio interview. **Rating; Avoid**

**'ZÜRÜCK AUS DER ZUKUNFT'** - VOM HOF, OLIVER - Prinz, 10/1991 (Pages 54-58)

*Translation; 'Back from the future'*

Four pages. Four concert photo's. This article mainly reviews one of the Brixton Academy concerts, but also contains a partly interesting interview. Question; "Have Kraftwerk fulfilled their mission?" Answer; "Yeeees, but shall we die now? We've invested 20 years in this music, we cannot simply say; 'that was it, bye'." Does not sound very future-orientated! **Rating; \* \* \* \***

**'ROBOTER DANCE'** - ROCKER, TOM - Zillo, 10/1991 (Pages 52-53)

*Translation; 'Robot Dance'*

Two full pages. Promo photo. Doubtless the most stupid German Kraftwerk article ever written. Without mentioning his source, the author simply duplicates facts from an eight year old rock encyclopedia and transforms them into teenie-language. **Rating; Avoid**

**'ARCHIVARBEIT'** - BIRKELBACH, HELGE - Hype, 10-11/1991 (Pages 27-29)

*Translation; 'Archive work'*

Three pages. Portrait photo of Bartos. Short interview with Bartos about Kraftwerk and Elektric Music. Longer interview with Hütter, but with nothing really new. **Rating; \* \* \***

**'ES IST WIEDER SPANNEND, MUSIK ZU MACHEN'** - SCHRECK, WOLFGANG

- EB/Meltronom, 34/1991 (Pages 28-29)

*Translation; 'Making music is exciting again'*

Two pages, promo photo's. The interviewer poses mainly the usual questions and Hütter provides mainly the usual answers. Nothing new at all. **Rating; \* \***

**'ÄTHERWELLEN AUS DEM VOLKSEMPFÄNGER'** - Szene Hamburg, 11/1991 (Page 48)

*Translation; 'Airwaves out of the Volksempfänger'. ('Volksempfänger' is the name of a German radio from the Nazi-period; it is shown on the cover of the 'Radioactivity' LP.)*

One page, promo photo. A quite critical article, partially dealing with the old prejudice of Kraftwerk being neo-Nazi's. No interview. **Rating; \* \***

**'COMPUTERLIEBE'** - ANDRESEN, WILLI - Tip, 22/1991 (Pages 202-204)

*Translation; 'Computer love'*

Two pages, promo photo. Usual questions, usual answers. **Rating; \* \***

**'ELEKTRONISCHE VOLKSMUSIK'** - ANDRESEN, WILLI

- Fachblatt Musik-Magazin, 11/1991 (Pages 28-29)

*Translation; 'Electronic folk music'*

Two pages, live picture and nice pictures of the robots at their consoles. The interview is partly identical with the previous article, but more substantial. **Rating; \* \* \***

**'DIE ROBOTER'** - HEYDUCK, NIKOLAUS - Das Musikinstrument, 1/1992 (Pages 56-58)

*Translation; 'The Robots'*

Three pages, promo photo of the robots. Although 'Das Musikinstrument' is a serious and respected music magazine, the article is a bit superficial. It presents mainly well known facts, contains some mistakes and brings no new information at all. The article mentions a secret gig in Milano in February 1991, but this may well be a confusion with the 1990 secret tour. **Rating; \* \***



**'DIE KLANGFABRIK' - SCHLÜTER, RALF - Zounds, 5/1992 (Pages 118-121)**

*Translation: 'The Sound Factory'*

Four pages. Not a very informative article, but it features rare pictures from 1981, two live pictures from 1991 and also an inside view of the Kling Klang studio, with the robots 'working' at their consoles.

**Rating: \*\*; Pictures: \*\*\*\*\***

**'RÜCKEHR DER YETI-RITTER' - SCHWIRZKE, KAI - Solo, 3/93 (Pages 11-13)**

*Translation: 'Return of the Yeti's'*

Three full pages, live photo's. This article is mainly a (not very competent) review of the Osnabrück concert from May 1993. It contains no interview, but may be of interest because of its very good live pictures and some backstage information. (Schneider eating fruit salad in the canteen, complaints of the group because of missing towels etc.). **Rating: \*\*\*\*** □

## Forum

By B.Cassidy

It could be said that Kraftwerk have a lot to answer for. For a start, those living in a time warped past and with non-open minds would have us believe that Kraftwerk have killed modern music. Is Kraftwerk really responsible for much of today's chart nonsense? In this computer age, computer world, anyone with limited ideas can create a pleasing bassline or simple melody without having to slave in front of a classical instrument with reams of manuscript paper. In fact, as many of the chart 'one hit wonders' have shown, little effort needs to be implemented with today's modern music making equipment. No matter how repetitive and annoying, a record can sell thousands to the youth who like it one week and hate it the next. Has music become increasingly less durable? Have Kraftwerk played a part in this accompaniment to the throw away society?

Few would doubt that Kraftwerk have had a massive influence on most musicians who produce music by electronic means, whether this be direct or indirect. But has this business of technology aiding musicians gone too far? Kraftwerk were surely one of the first groups to utilise computers to aid the creation of popular electronic music, which is a small wonder when you consider their sometimes sterile and robotic approach. This isn't of course declaring that Kraftwerk's music is emotionless, in an indirect, almost unnerving way their lyrics and music can stir some strange feelings. Who, even non-Kraftwerk fans, doesn't grin or laugh when the lyrics in **'The Mix'** version of **'Autobahn'** break out into robotic harmony near the end of the track? You would have to be very small minded not to see the humour in it.

One reason for the now vast gaps between Kraftwerk's album releases may be due to the fact that they spend an enormous amount of time 'humanising', giving feeling, to the music. This may not be immediately apparent when listening to Kraftwerk's music but in my view they convey emotions on the same level that they convey coldness and un-humanness. Take tracks such as **'Home Computer'** and **'It's More Fun To Compute'** to hear just how apparently cold their music can be. This though doesn't mean that just because their music can be mechanic that they convey no emotion. Some may see such repetitive tracks as mere album fillers, this may be true but perhaps Kraftwerk's ideas on such issues were so strong that perhaps they thought they could only convey themselves through strong repetitive music with simple lyrics that would leave an impression on peoples thoughts.

The repetitive charm of Kraftwerk's music has certainly rubbed off on to many other artists, especially in today's music scene. Most music in this day and age seems to centre itself on simple, sometimes too simple, very repetitive ditties. This minimalism that Kraftwerk took so long in achieving and perfecting has caused probable musicians to think that if they play a few notes, add a few words and repeat the whole lot for three minutes then they have a viable record. Sometimes this method may work but more often than not Kraftwerk's techniques have been abused at attempting to overcome some peoples shortcomings. The other side of the coin of the debate is that computers are killing music. Surely the computer should be viewed like another instrument at the musicians disposal. Like any instrument, it relies upon the person behind the keyboard to express emotion. It's the same with a piano, a harp, a mouth organ or indeed any other instrument - the level of emotion portrayed in the music is dependant upon the person playing, not the instrument itself. □

If you're looking to specialise in one particular countries Kraftwerk releases, then France will provide quite a challenge but a rich variety of collectable rarities for the Kraftwerk collector, ranging from unique, French language renditions of singles to coloured vinyl editions to unusual compilations of the early material. The majority of these items are very rare and, consequently, likely to hit your wallet quite severely! Even the standard releases are rather difficult to come by now, never mind the scarce as gold-dust items such as the blue vinyl 12" of 'TEE'.

Although I have attempted to detail as many releases as I know of this should not be considered as a full discography, there may well be some gaps, though the majority of releases are here.

N.B.: All timings are approximate and intended only as an aid to differentiating between various edits of the songs that are available from country to country.

COLLECTORS CORNER

F R A N C E

7 " S I N G L E S

Autobahn (Edit) (3.27) / Morgenspaziergang (4.00) ..... Vertigo 6003 438 ..... 1975

Comes complete with a colour picture sleeve based on the 'motorway painting' sleeve that graced the non-UK original releases of the **'Autobahn'** LP, but with rearranged graphics; the title is in large, bold purple/blue coloured type at the top, 'Kraftwerk' in green, military style type, and the title of the B side, which has been translated as **'Morning Ballad'** here, is in smaller, bold grey type nearer the bottom of the sleeve. (See accompanying illustration.) The rear of the sleeve is very plain, with the Vertigo label logo in the centre and very small type, for various credits, in the corners and suchlike. In addition to this single, the other single releases on Vertigo by the band have similarly bland rear covers too.

The edit of **'Autobahn'** is the same as found on the German and US releases from the same period, a more sympathetic edit, in comparison to the less eclectic edit found on the equivalent UK release.

Kometenmelodie 2 (Edit) (3.05) / Mitternacht (3.40) ..... Vertigo 6147 013 ..... 1975

An interesting picture sleeve (see illustration), based on the photo used for the West German only **'Kohoutek-Kometenmelodie'** single from 1973. While the picture is tinted in blue, the lettering is in white and yellow.

Comet Melody 2 (Edit) (2.49) / Autobahn (Edit) (3.06) ..... Vertigo 6147 017 ..... 1976

Re-issue in an excellent, unique picture sleeve featuring the familiar 'traffic cone' logo of the first two German LPs, this time predominately red coloured. The track titles and band name are placed diagonally over the traffic cone logo in black print.

Interestingly, the edits have changed, compared to the earlier issues, this time using the edits that are found on the UK releases instead.

N.B.: All three of the Vertigo releases have blue coloured 'injection moulded' plastic label designs.

Radioactivity (Edit) (3.18) / Antenna (Edit) (3.05) ..... Capitol 2C 010-82119 ..... 1976

This French release causes problems for the obsessive Kraftwerk completist because there are at least three variations of the picture sleeve to be found. All three are pretty similar it has to be said, though there are quite noticeable differences between them, so they can be differentiated with ease.

I do not know in which order they appeared, so don't take the ordering of the versions as gospel. If you look at the two illustrations, this will simplify matters; what we'll call Version 1 has **'Antenna'** printed to the foot of the sleeve,



while Versions 2 and 3 substitute this with the 'Jean Loup Laffont' text. Jean Loup Laffont being a Europe 1 DJ, 'Radioactivity' was apparently used as the theme for his programme for a while, hence the patronage here. All three of the French 7" singles are in black and white. Do not confuse the version with the Jean-Loup Laffont text in red print on the sleeve as being a fourth French issue; this version is the Belgian issue.

The rear of the sleeves are thus; Versions 1 and 2 feature six, small reproductions of various Capitol released LP's of the period, against a white background. The rear of the sleeve for Version 3 is totally different and much preferable, as it features a pic of Kraftwerk. It is the same pic that appears on the rear of the German single, the familiar 'round the table' shot, though it differs in that an additional miniaturised radio-set has been pasted into the middle of the table! Other than the picture, the rest of this rear sleeve is black, except for the label/cat. no. details in small white print. The actual records and labels for all three versions are the same.

Trans-Europe Express (Edit) (4.00) / Franz Schubert (Edit) (3.25) .....

Capitol 2C 006-85077 ..... 1977

Probably the best example of the black 'Schienenzeppelin' futuristic train picture sleeve as used by various different countries for this 7" release. Unspoiled by excessive use of record company logos on the front and printed in a heavy card, rather than the flimsy paper of many foreign picture sleeves. A nice example.

The records themselves have plastic, moulded labels.

Les Mannequins (Edit) (2.40) / The Hall Of Mirrors (Edit) (4.41) .....

Capitol 2C 006-85211 ..... 1977

A personal favourite this one, a superb example of nice sleeve design, in keeping with the stylish 'Trans-Europe Express' period, based on the sleeve of the 'black' sleeve for the 'TEE' LP. (An illustration of the picture sleeve, in grainy black and white which doesn't do any favours to the full colour front sleeve design, can be found in issue 5 of AKTIVITÄT, page 32.) The rear of the sleeve is very good too, featuring a photo of the band from the 'TEE' video shoot, the rest of the sleeve black with similar, stylish type layout in white.

It is the French language rendition of 'Showroom Dummies' on the disc, though edited quite a lot. 'The Hall Of Mirrors' is edited too.

The Robots (Edit) (3.44) / Spacelab (Edit) (3.34) ..... Capitol 2S 008 85496 ..... 1978

One of the better picture sleeve designs for the original 1978 issue of 'The Robots', very similar to 'The Man Machine' LP, reproduced in full colour and on glossy card. (See illustration in issue 5, page 18.) The edits of the songs correspond with those used on the majority of the neighbouring European issues. Labels are of the paper variety, maroon with silver print.

We appear to come to a gap in releases here; most other countries released at least two singles from 'The Man Machine'. Was there a French release of 'The Model' or 'Neon Lights' from 1978, I wonder... As yet, I have heard of no such releases, but it would come as no great surprise if such a release were to emerge at some point.

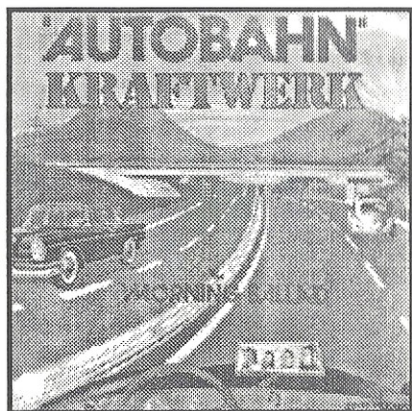
Mini Calculateur (Edit)(4.33) / Dentaku (Edit)(4.33) ..... EMI/Pathe Marconi 2C 006-64369 1981

Aha, one of the most sought after Kraftwerk singles this one. I don't think that there can be too many of these singles in circulation, judging by how infrequently it turns up for sale, which also affects its selling price inevitably. The main reason for this I guess is that it is the French language rendition on side one, which sounds, er...different!

The picture sleeve falls in line with the majority of releases for this single, I'm sure you're familiar with it by now.

The Model (3.38) / Computer Love (Edit) (3.45) ..... EMI/Pathe Marconi 2C 008 64509 1982

A sleeve that differs from most other equivalent releases of this period, featuring the picture of the bands mannequins from the rear of the 'Computer World' sleeve, but in black and white this time. The top of the sleeve is black with 'Kraftwerk' in bold, yellow, 70's-style space-age type. The songs title is in the same type but smaller and black on a yellow background, placed in the centre of the sleeve. At the foot of the sleeve there is a yellow triangle



**AUTOBAHN**  
FRENCH 7", 1975



**KOMETENMELODIE 2**  
FRENCH 7", 1975



**COMET MELODY 2 /  
AUTOBAHN**  
FRENCH 7", 1976



with the 'No. 1 en Angleterre' legend. According to the 'Man, Machine and Music' book this is the reason why the single was withdrawn from sale, though I would be tempted to think that it may also have had something to do with the fact that the rear of the sleeve claims that 'The Model' is a remix - when, in fact, it isn't; its the same old version as on the majority of other territories releases.

The labels are silver, moulded plastic types, which became the pattern for almost all of the subsequent 7" releases.

**Tour De France (3.00) / Tour De France (Instrumental) (2.40) ..... EMI/Pathe Marconi 1651867 ..... 1983**

Very similar to most other territories releases, with only minor changes in detail on the sleeve for credits etc. Apparently, the single sold rather poorly in France, in the regions of 7,500 copies, a surprise considering the obvious French connections. Unlikely to affect its collectability much though as it is so similar to most other issues and therefore not exactly an essential collectable.

I do not know if this single was re-issued in its remixed form in late 1984 in France on 7". Maybe it was the case that since it had sold so poorly first time round and that the Tour De France itself had been and gone by then that it was not re-issued. If anyone knows different, please let me know.

**Musique Non Stop (7" Version)(4.08)/Musique Non Stop(Version)(3.19) ..... EMI/Pathe Marconi 2015087 ..... 1986**

By this point of course, the variety of sleeve designs that characterised earlier releases has long since gone and so the overall package is very similar to most other countries releases, in terms of song edits used as well as sleeve design. Promo copies of this are distinguishable by a circular stamp in the top corner of the picture sleeve.

**The Telephone Call (Remix Edit) (3.47) / Der Telefon Anruf (Remix Edit) (3.47) ..... EMI 1A-006 20.16377 ..... 1987**

This single is actually made in Holland, but as the sleeve refers to it being distributed in France by EMI-Pathe Marconi I can but guess that it was also intended for sale in France too. Business as usual with the sleeve design, reflecting the same design used in all other countries, though the single sports cream coloured EMI labels.

**Radioactivity (Radio Edit) (4.00) / Radioactivity (Radio Edit) (4.00) EMI France SP1548 ..... 1991**

Just when the releases were become standardised and relatively indistinguishable from each other, along comes this highly unique release. Very sought after, some funny money prices already having been asked for it and its 12" variant. A promo single featuring the same, otherwise unobtainable, edit of the 1991 LP mix of the song on both sides. In addition there is the stunning, unique picture sleeve, with a blue coloured, pixellised image of the robotic Florian's head. Above this, there is a deep blue rectangle with the songs title in red and white type and Kraftwerk below this in grey. (See illustration on page 18 of issue 5.) Labels are silver, but printed on paper this time.

## 12" SINGLES

**Trans-Europe Express (6.40) / Metal On Metal (6.52) ..... Capitol ..... 1977**

A very rare release this item, it is pressed in blue vinyl, though it does not have a picture sleeve. The label design is of the circular Capitol logo, predominately orange coloured variety. I believe that it is a promo-only release, hence the scarcity.

**Mini Calculateur (5.00) / Pocket Calculator (Edit) (3.18) / Numbers (Edit) (3.00) ..... EMI 2C 052 5888Z ..... 1981**

A 12" companion to the 7", just as rare I would guess, though with different choices for the B sides.

**The Model (3.38) / Computer Love (7.15) ..... EMI/Pathe Marconi SP1169 ..... 1982**

This 12" was a promo release. Very similar to the 7" version, it differs in that it features the full length LP version

of 'Computer Love'. The sleeve is the same except for some additional 'promo only' type text, in French.

**Tour De France (Long Version) (6.30) / Tour De France (3.00) / Tour De France (2e Etape) (2.40) .....**  
**EMI 1545056 ..... 1983**

This French 12" is very similar to the UK issue and shouldn't be too rare; as the UK release was issued a while after it appeared in Germany and France, a fair amount of import copies were for sale beforehand. The sleeve is almost identical, though in a thicker card sleeve, with spine. The label design is very different though, with a grey and black cogwheel design, resembling the German issue.

**Tour De France (New York Club Mix) (6.44) / Tour De France (6.44) .....**  
**EMI 1545236 ..... 1984**

I'm short of hard facts on this one, but it does seem to feature only two mixes of the song, in contrast to the UK 12" re-issue, which has two long remixes and also the original 7" version.

**Musique Non Stop (6.15) / Musique Non Stop (4.08) ..... EMI 2015236 ..... 1986**

**The Telephone Call (track details as per UK 12") ..... EMI 20 1638 6 ..... 1987**

**Radioactivity (6.53) / Radioactivity (6.53) ..... EMI France SP1549 ..... 1991**

Like the 7" version, a promo-only radio single. However, this 12" variant features the LP version of the song, so is possibly of less interest than the 7", which features a unique edit. It is suggested that only 300 copies each of the 7" and 12" singles are in circulation, hence the scarcity, though such a figure can't be confirmed with 100% accuracy unless someone from EMI France gets in touch at the **AKTIVITÄT** address!

## LP's

**KRAFTWERK 1 ..... Philips 9118 002 ..... 1973**

**KRAFTWERK 2 ..... Philips 9118 003 ..... 1973**

Issued much later than the original German releases, these French equivalents had amended sleeve designs, though the track listings are as per the originals.

I do not have a copy of the 'Kraftwerk 1' LP, so cannot say with any certainty how different it is, but the French issue of '**Kraftwerk 2**' I do have and I can tell you that it comes in a single, not gatefold, sleeve. In addition to this, the design has been amended so that the rear of the cover is very different, with some of the photos of band, from the gatefold sleeve German version, reproduced on the rear. Interestingly, the front of the cover has a strange alteration; the '2' has been removed, although the cone is still the green coloured variant, so it just reads 'Kraftwerk'.

**RALF AND FLORIAN ..... Philips 9118 004 ..... 1973**

This issue most resembles the German release, with the black & white portrait photo of Ralf and Florian on the front.

**AUTOBAHN ..... Philips 6305 231 ..... 1974**

Confusing! There are 2 different French LPs called '**Autobahn**' and they are very different from one another!

This version is the 'normal' version of the album and the cover design is like the original German release, complete with the colour tinted 'back seat of the Volkswagen' pic of the band on the rear cover. There is an additional '**Autobahn**' logo on the front of the sleeve too - similar to the German one but this is actually printed onto the sleeve.

One unusual observation; although the bands early single releases are credited to the Vertigo label, the LP's are credited to Philips, a peculiar state of affairs. The Philips labels are all black, injection moulded, with silver print.

**AUTOBAHN ..... Philips 6623 136 ..... 1975?**

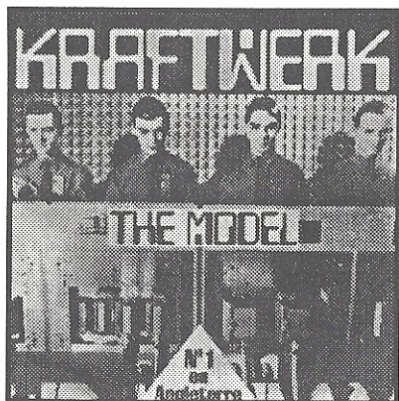




**RADIOACTIVITY**  
FRENCH 7",  
VERSION 1 - 1976



**RADIOACTIVITY**  
FRENCH 7",  
VERSION 2 - 1976



**THE MODEL**  
FRENCH 7", 1982

This **'Autobahn'** LP is a double compilation LP of the bands early material for the Philips label. Unique picture sleeve with a couple of nice, close-up live pix of Ralf and Florian in the middle gatefold (black and white though) and a colour pic (originally from the rear of the 'Ralf & Florian' LP) on the front. Track listing is identical to the German **'Doppelalbum'** LP. (Sleeve illustration can be found on page 36 of the **'Retro'** 1 issue of the fanzine.)

*Track listing;*

**'Autobahn', 'Wellenlänge', 'Vom Himmel Hoch', 'Kling Klang', 'Kometenmelodie 2', 'Stratovarius', 'Ruckzuck'** (N.B.; all are unedited, full-length versions.)

**A TOUT COLLECTION** ..... Philips 9294 803 ..... 1976?

Another compilation LP of early material. Not content with using the pic of Ralf and Florian in their early studio on the front of the previous LP sleeve, it is also used on the front cover of this one too! An odd selection of tracks, only four in fact; **'Kometenmelodie 2', 'Heimatlänge', 'Tanzmusik'** and **'Kling Klang'**, all in unedited, original forms.

**RADIOACTIVITY** ..... Capitol 2C 006 82087 ..... 1975

The **'Radioactivity'** album was a commercial success in France, selling upwards of 200,000 copies, so it may well be in greater circulation than many of the other LP's.

**TRANS-EUROPE EXPRESS** ..... Capitol 2C 068 82306 ..... 1977

Different sleeve design compared to the UK release. (The 'white' version of the sleeve.) Contains French language version of **'Showroom Dummies' ('Les Mannequins')**.

There are also a couple of later issues of the LP;

Capitol 1851 101 (c. 1986?)

Capitol/EMI/Fame 1A 008 15 7587 1

This comes with the 'black' sleeve variant, I believe, judging by its cassette equivalent. There is a possibility that this is either an EC pressing or a German release, pressed in France

**THE MAN MACHINE** ..... Capitol 2S 068 85444 ..... 1978

Red vinyl pressing. Very rare, though marginally easier to come by than the German red vinyl pressing. Also issued on black vinyl too.

**THE MAN MACHINE** ..... Capitol SPC 85444 ..... 1978

Red vinyl pressing. Possibly a later or promo issue?

**THE MAN MACHINE** ..... Capitol/Fame 038 15 7597 1 ..... ?

A later re-issue of the LP. Does not contain an inner sleeve and is on black vinyl. Label design is black with silver type and a spectrum-coloured rim.

**COMPUTER WORLD** ..... EMI 2C 070 1643701 ..... 1981

While resembling the majority of worldwide releases of this LP, it does of course have one unique point in that it features the French language version of **'Pocket Calculator' ('Mini Calculateur')**.

I do not have any details on either **'Electric Cafe'** or **'The Mix'** as French releases. The trend these days is for EC pressings, so they may exist only as pressings from another country, distributed in France. This also goes for CD's.

■ That about wraps it up for this collectors corner then. There are obviously a good few French releases of particular interest. Unfortunately, they are all very rare. Prices for these vary enormously and it is often more a case of if your lucky enough to find a copy, then you worry about the price! IAC □



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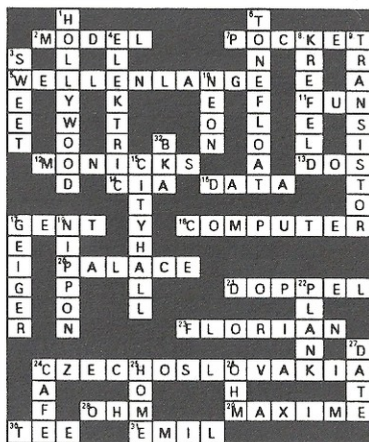
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## CROSSWORD ANSWERS

The prizes for the the correct answers to the crossword in issue 5 were won by Emilio Giarretta, from Italy, (T-shirt and mini-poster) and Klaus Zäpke, from Germany, (mini-poster), the results having been drawn at the convention held earlier in the year. The response to the crossword was not exactly overwhelming - there were a grand total of seven entries! Of these seven, five were from overseas readers! Whether the questions were simply too difficult or whether there is little interest in having crosswords in AKTIVITÄT is unknown at this time . . .



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